MARVEL UK Comics

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DOCTOR WHO 30th ANNIVERSARY

DOCTOR WHO MAGAZINE™

Looking Back - SOPHIE ALDRED on her Ace time in *Doctor Who*

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including full details on the new colour version of *The Dæmons*

MATRIX DATA-BANK

POLICE PRESENCE

Cyril Nesbitt of Phoenix, Arizona, wants to know about the first actor to appear on *Doctor Who*: the policeman in *An Unearthly Child*. In fact there were two actors playing this part, Fred Rawlings in the original pilot episode, and then Reg Cranfield for the remounted recording that opened the series. Have they ever played any other rôles? Yes, both were extras who made further appearances in *Doctor Who*. Fred Rawlings turned up only once more, as a citizen of Paris in film sequences for *The Massacre: War of God*. Alongside him was Reg Cranfield in a similar rôle, but Cranfield's association with the programme lasted a little longer. He went on to play one of the Tombstone townsfolk in *The Gunfighters: Don't Shoot the Pianist* and *Johnny Ringo*; was an Atlantean Priest in *The Underwater Menace* Episode 1; a man in the market place in *The Underwater Menace* Episode 3; an unidentified extra in *The Invasion*; a Solonian in *The Mutants* Episode One; a villager in *The Green Death* Episode One and finally featured as a Time Lord in *The Deadly Assassin* Parts One and Two.

TRACK RECORD

Tim Coward of Woking asks if we can list the bands of music in order on the original vinyl release of *Doctor Who – The Music*. Side 1 is Tardis – *Doctor Who* (The BBC Seventies single version), *The Sea Devils*, *Meglos*, Nyssa's Theme *(The Keeper of Traken)*, Kassia's Wedding Music *(The Keeper of Traken)*, The Threat of Mulkur *(The Keeper of Traken)*, Exploring the Lab *(Four to Doomsday)*, Nyssa is Hypnotized *(Four to Doomsday)* and *The Leisure Hive*. Side 2 is Omega Field Force *(Arc of Infinity)*, Ergon Threat *(Arc of Infinity)*, Termination of the Doctor *(Arc of Infinity)*, Banqueting Music *(Warriors' Gate)*, TSS Machine Attacked *(Kinda)*, Janissary Band *(Snakedance)*, Subterranean Caves *(Earthshock)*, Requiem *(Earthshock)*, March of the Cybermen *(Earthshock)* and *Doctor Who* (the BBC 1980 Peter Howell single version).

MISSING ACTION

Matthew Baker of Reading has been enjoying the BBC Video release of *The Deadly Assassin*, but in comparing it to the Archive feature by Richard Marson in **DWM 108** wonders if Part Four is edited. The article says "The Master, realising the Doctor has eluded him once again, injects himself with a hypodermic and leaves his dank chamber . . ." Indeed, this was not the case on screen, the tape is *not* cut, and this is an error on our ex-archivist's part – well spotted!

APPEARING ARTISTES

Billy Rees of Porth, Wales has purchased Boxtree's *A-Z of TV Stars*, and wants to know which stories the people who listed *Doctor Who* amongst their credits had been in. So, here goes:

Dicken Ashworth *(Timelash)*, Michael Cashman *(Time-Flight)*, Graham Cole (various stories as an extra in the early Eighties such as *Time-Flight*), Judy Cornwell *(Paradise Towers)*, Michael Craig *(The Trial of a Time Lord: Terror of the Vervoids)*, Ann Davies *(The Dalek Invasion of Earth)*, Eric Deacon *(Timelash)*, Janet Ellis *(The Horns of Nimon)*, Edward Highmore *(Planet of Fire)*, Jan How *(Planet of the Daleks)*, Paul Jerricho *(Arc of Infinity/The Five Doctors)*, John Kane *(Planet of the Spiders)*, Philip Locke *(Four to Doomsday)*, William Lucas *(Frontios)*, Adrian Mills *(Kinda)*, Bryan Mosley *(The Daleks' Master Plan)*, Tony Osoba *(Destiny of the Daleks/Dragonfire)*, Jeff Rawle *(Frontios)*, Pamela Salem *(The Face of Evil/The Robots of Death/Remembrance of the Daleks)*, Jeff Stewart *(Kinda)*, Clive Swift *(Revelation of the Daleks)*, Shirin Taylor *(The Stones of Blood/Dragonfire)*, Owen Teale *(Vengeance on Varos)*, Malcolm Tierney *(The Trial of a Time Lord: Terror of the Vervoids)*, James Warwick *(Earthshock)*, Helen Worth *(Colony in Space)* and Frank Wylie *(Castrovalva)*.

DOCTOR DISNEY

Rob Maile of Brighton recalls seeing Tom Baker *Disney Time* sometime early on during his tenure as the Doctor. Do we have more details? Well, yes, Tom Baker did indeed don his costume as the Doctor to present *Disney Time* on Monday 25th August 1975. The TARDIS materialised outside the Lumiere cinema in London, which at the time was used to premiere all of the new Disney releases in Britain, and Baker filmed linking material for the extracts. At the end of the programme, the Doctor announced that he was needed to help the Brigadier and departed for Scotland, leading into *Terror of the Zygons* which began the following Saturday. The inserts had presumably been filmed over the summer of 1975.

HARTNELL IN A HUT?

David Woodley of Okehampton asks if William Hartnell does a cameo appearance in *Spearhead from Space* Episode 4 as the man sitting in a cabin which a policeman runs past. Simple answer to this one: 'Fraid not, and unfortunately we don't know which of the seventy-odd extras listed for *Spearhead* that actually was in the hut!

SURVEY SUCCESSES

Larry Mobley of Norton, North Yorskshire asks which serials have come top in each of the **DWM** survey polls to date. These began in 1981, and the winners were:

Season Eighteen: *Logopolis*.
Season Nineteen: *Earthshock*.
Season Twenty: *Snakedance*.
Season Twenty-One: *Resurrection of the Daleks*.
Season Twenty-Two: *Revelation of the Daleks*.
Season Twenty-Three: *The Trial of a Time Lord:* Parts Thirteen/Fourteen.
Season Twenty-Four: *Dragonfire*.
Season Twenty-Five: *Remembrance of the Daleks*.
Season Twenty-Six: *The Curse of Fenric*.

VIDEO NUMBERS

Ade Macrow of Tottenham wants a list of the older BBC Video catalogue numbers for tapes which initially retailed around the £24.95 mark on VHS (BBCV), Betamax (BBCB), Video 2000 (BBC) and even Laserdisc (BBCL) formats. These were *Revenge of the Cybermen* (BBC/V/B/L 2003), *The Brain of Morbius* (BBC/V/B/L 2012), *Pyramids of Mars* (BBCV/B 2014), *The Seeds of Death (BBCV/B 2019)*, *The Five Doctors* (BBCV/B 2020), *The Robots of Death* (BBCV/B 2030) and *The Day of the Daleks* (BBCV/B 2036).

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

GALLIFREY GUARDIAN 4
The usual mix of topical news and events, including a look at the ratings for the recent repeat of The Dæmons.

SOPHIE ALDRED.................... 10
Gary Russell talks to the 'Ace' actress about her current plans and hopes for 1993.

WHAT THE PAPERS SAID 14
Marcus Hearn investigates the press coverage concerning the arrival of the Fifth Doctor, and some of the less-celebratory events still surrounding the Fourth.

TIME LINES 18
Your views on the many worlds of Doctor Who!

BRIEF ENCOUNTER: *THE STRANGER, THE WRITER, HIS WIFE AND THE MIXED METAPHOR* 21
The Doctor is observed teaching a certain William Shakespeare a few things about the English language! A short story by Graham Cox. Illustrated by John Molyneux.

ARCHIVE: *THE CELESTIAL TOYMAKER*.......................... 23
Whilst an invisible Doctor tries to solve an ancient game. Steven and Dodo find themselves in a series of surreal battles against living dolls . . . Another full-colour pull-out-and-keep feature by Andrew Pixley.

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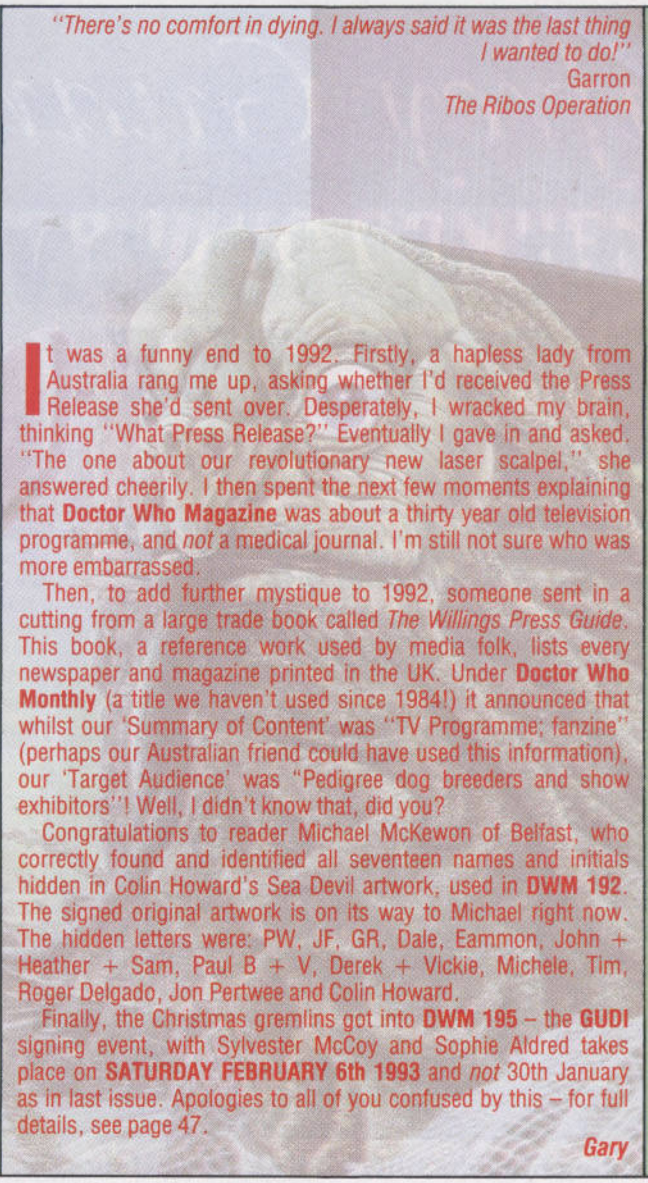
The Doctor and Benny attempt a reconciliation between the two Sontaran species, but reconciliation is the last thing on the Purebloods' agenda! Story by Dan Abnett with art by Colin Andrew.

SOUNDHOUSE 39
Austen Atkinson-Broadbelt talks to Roger Limb in the fourth part of this examination of the BBC's Radiophonic Workshop.



> *"There's no comfort in dying. I always said it was the last thing I wanted to do!"*
> Garron
> *The Ribos Operation*

It was a funny end to 1992. Firstly, a hapless lady from Australia rang me up, asking whether I'd received the Press Release she'd sent over. Desperately, I wracked my brain, thinking "What Press Release?" Eventually I gave in and asked. "The one about our revolutionary new laser scalpel," she answered cheerily. I then spent the next few moments explaining that **Doctor Who Magazine** was about a thirty year old television programme, and *not* a medical journal. I'm still not sure who was more embarrassed.

Then, to add further mystique to 1992, someone sent in a cutting from a large trade book called *The Willings Press Guide*. This book, a reference work used by media folk, lists every newspaper and magazine printed in the UK. Under **Doctor Who Monthly** (a title we haven't used since 1984!) it announced that whilst our 'Summary of Content' was "TV Programme; fanzine" (perhaps our Australian friend could have used this information), our 'Target Audience' was "Pedigree dog breeders and show exhibitors"! Well, I didn't know that, did you?

Congratulations to reader Michael McKewon of Belfast, who correctly found and identified all seventeen names and initials hidden in Colin Howard's Sea Devil artwork, used in **DWM 192**. The signed original artwork is on its way to Michael right now. The hidden letters were: PW, JF, GR, Dale, Eammon, John + Heather + Sam, Paul B + V, Derek + Vickie, Michele, Tim, Roger Delgado, Jon Pertwee and Colin Howard.

Finally, the Christmas gremlins got into **DWM 195 – the GUDI** signing event, with Sylvester McCoy and Sophie Aldred takes place on **SATURDAY FEBRUARY 6th 1993** and *not* 30th January as in last issue. Apologies to all of you confused by this – for full details, see page 47.

Gary

REBUILDING THE CLASSICS 42
Steve Roberts, one of the BBC team responsible for the recolourisation of The Dæmons, *takes us through the complicated technical minefield that enabled their work to go ahead.*

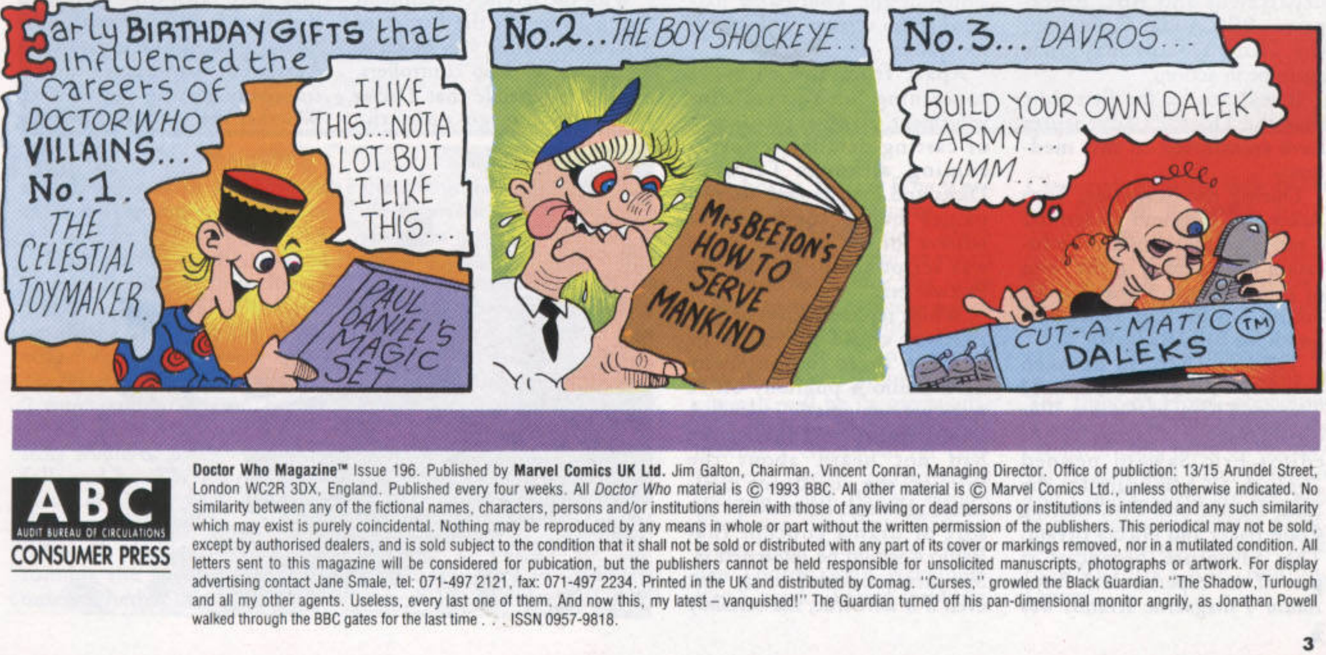
PRELUDE: *THE HIGHEST SCIENCE* 48
Gareth Roberts introduces the horrors of Checkley's World and the warrior Chelonians, two problems for the Doctor to confront in the latest The New Adventures *novel. Illustrated by Phil Bevan.*

OFF THE SHELF 50
Gary Russell flicks through The Highest Science, *wondering whether this offers a new, better direction for* The New Adventures, *and examines the Davison adventure,* Terminus, *out now on BBC Video.*

Overstuffed Editor: **Gary Russell**
Fluctuating Designers: **Peri Godbold and Gary Knight**
Santa's Helper: **Marcus Hearn**
Sweet Keeper: **Louise Cassell**
Happy Production: **Chris 'n' Sarah 'n' Jules**
Karaoke Promoter: **Fiona Moscatelli**
Lovely Advertising: **Jane Smale**
Shadowrider: **John Freeman**
Editor-in-Chief: **Paul Neary**

Thanks this issue to: Sophie Aldred, Roger Limb, Ralph Montagu, John Wood, Teresa Griffiths, Vicky Thomas, David Jackson, Gail Holman, Simon Sadler, Marcus Nickinson, Adrian Rigelsford, Peter Darvill-Evans, Alun Harris, David J. Howe, Mark Ward, David Auger, *In-Vison* magazine and Una McCormack.

Doctor Who? by Tim Quinn and Dicky Howett


Early BIRTHDAY GIFTS that influenced the careers of DOCTOR WHO VILLAINS... No. 1. THE CELESTIAL TOYMAKER
I LIKE THIS...NOT A LOT BUT I LIKE THIS...
PAUL DANIEL'S MAGIC SET
No. 2.. THE BOY SHOCKEYE..
Mrs BEETON'S HOW TO SERVE MANKIND
No. 3... DAVROS...
BUILD YOUR OWN DALEK ARMY... HMM...
CUT-A-MATIC ™ DALEKS

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Gallifrey Guardian

DOCTOR WHO ON RADIO FOR THE THIRTIETH ANNIVERSARY?

Unconfirmed rumours coming from the BBC's Broadcasting House are that Jon Pertwee may be asked to resume his rôle as the Third Doctor in a series of new adventures for radio transmission.

In what looks like being a team-up between BBC Radio's drama department and BBC Enterprises' BBC Audio Collection, the Third Doctor may once again be in action.

It will not be the first time that the Doctor's adventures have transferred to this medium.

During the Seventies, Tom Baker and Elisabeth Sladen did a series of mathematical education programmes in the form of mini-dramas featuring the Fourth Doctor and Sarah Jane Smith for BBC Radio 4.

Then in 1986, in between Seasons Twenty-Two and Twenty-Three of *Doctor Who* on television, former script editor Eric Saward penned *Slipback*, an adventure for the Sixth Doctor and Peri, starring Colin Baker and Nicola Bryant. That adventure, broadcast as part of the experimental *Pirate Radio 4* magazine strand, was subsequently released onto the BBC's Audio Collection, alongside the Tom Baker narrated audio version of *Genesis of the Daleks*.

Apart from the rumours concerning Jon Pertwee's involvement, no other production or casting details are forthcoming, although Terrance Dicks and Eric Saward are two names being suggested as writers for the project. Dicks was script editor during the Pertwee era.

Whilst representatives for Jon Pertwee could not deny or confirm these rumours, the BBC Radio 4 publicity office were very enigmatic indeed! A spokeswoman said that as she had not heard about the project, she could not comment, although it would be the sort of drama concept that Radio 4 would be interested in. She then proceeded to say that even if it *were* true, she certainly wouldn't actually tell DWM at this point in time, anyway!

With the recent Government Green Paper on the future of BBC broadcasting very much in the minds of radio controllers, it is quite possible that *Doctor Who* may not go onto the Radio 4 network anyway. BBC Radio 5 has always had drama output and a few years back transmitted the Sixties *Century 21* record versions of Gerry Anderson's *Thunderbirds* adventures. Meanwhile as part of its forthcoming shake-up, Radio 1 also is looking into more drama and light entertainment of a "cult" nature, into which *Doctor Who* certainly seems to fit.

Along with BBC Video's proposed Thirtieth Anniversary drama project (see DWM 195), of which we have no further news on yet, this *rumoured* BBC radio drama is yet another indication that almost every department of the BBC apart from television itself is aware of the popularity of the programme and are seemingly committed to the programme in one way or another. With the abrupt departure of BBC Controller of BBC1 Jonathan Powell at Christmas, perhaps it won't be to long before the television chiefs finally make up their minds about the programme's future one way or another!

UK GOLD MOVE?

It is currently rumoured that satellite repeat-based TV station UK Gold may move their daily transmissions of *Doctor Who* to late evenings, in line with their other "cult" TV programmes running under the "In the Doghouse" banner. Viewing figures for the 5.30pm showings have been disappointing, mainly due to terrestrial TV's onslaught of teenage-based Australian soap-operas understandably getting the viewers. Whether this proposed evening

MARVEL COMICS TEAM UP WITH BBC ENTERPRISES AND DSL FOR THE UK'S GREATEST *DOCTOR WHO* CONVENTION

One of the high points of *Doctor Who*'s Thirtieth Anniversary year is destined to be the official UK *Doctor Who* convention, organised by Domnitemporal Services Ltd.

The company have been organising the most recent series of PanoptiCon conventions in Coventry on behalf of the *Doctor Who* Appreciation Society, the only British fan club recognised by the BBC. For DSL's 1993 PanoptiCon event, they have teamed up with Marvel UK's Doctor Who Magazine and BBC Enterprises to help produce the UK's biggest and best convention to date.

The event takes place over the weekend of 4th and 5th September 1993, in London, at the Novotel Hotel in Hammersmith.

Details of prices etc are in the advert on page 17 of this issue of **DWM**, but it is worth noting that the discount rates will expire on 28th February 1993.

The hotel has room for over one thousand people, and for those wishing to stay overnight at the hotel, a special room rate has been arranged. Details of those rates are on a form that comes with your registration pack, which is the *only* form the hotel can accept for the discounted room rates.

All surviving Doctors, selected companions and other recurring characters will be invited for both interview panels and autograph sessions.

Nicola Bryant at 1992's *PanoptiCon*. Photo © ARAB

Mary Tamm and metallic chum at *PanoptiCon* '92 in Coventry. Photo © ARAB

DSL are also negotiating with M&J Ventures, the organisers of London's *Behind-the-Sofa* exhibition last year, as well as its successors in Bristol, the Isle of Wight and Paisley. It is planned that a large area within the hotel will host a large costume and prop exhibition, similar (but larger) to M&J's popular Longleat display.

Well-known *Who* costume collectors Andrew Beech, David J. Howe and Mark Short have already agreed to loan their items to help make this an exhibition to remember. If any **DWM** readers bought costumes at any of the Bonhams auctions or the Longleat auction in 1983 who would be willing to loan them to display at the convention, please get in contact with DSL.

Similarly, it is hoped that make-up and visual effects displays from the BBC can also be organised.

There will be a large merchandise area, selling all sorts of merchandise, including some unique Thirtieth Anniversary items and a room is also being provided which will exclusively be showing non-stop screenings of complete *Doctor Who* stories as well as some odd episodes.

Marvel Comics will have a section with displays for both **Doctor Who Classic Comics** and **Doctor Who Magazine**, featuring artwork, posters etc. Many of both magazine's contributors will be on hand to discuss their work.

As we get nearer the event, **Doctor Who Magazine** will bring you news updates on the event and tell you which guests will be present (work permitting, as always) at the convention over the two days.

Keep watching this space for more details!

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transmission is in addition to the 5.30 showing or instead of it is unclear.

Meanwhile, as this **DWM** went to press, despite Radio Times' claim that UK Gold would be showing the 1982 edited version of *Genesis of the Daleks* at the same time as BBC 2 were repeating it on Friday evenings, we learned that the story would be *The Dominators*, followed by *The Krotons*, *The Seeds of Death* and *The War Games*. When those have finished, the station will be running the Pertwee stories in order. Whether this will include the colourised *Doctor Who and the Silurians* and *Terror of the Autons* as they are scheduled for release by BBC Video this summer (*Autons* in April, *The Silurians* is provisionally slotted in for a couple of months later) is unclear. It seems more likely that black and white prints of these will be offered to UK Gold.

But where was *The Tomb of the Cybermen* on UK Gold..?

MORE CONVENTIONS

It is beginning to look as if almost every month of 1993 will host a *Doctor Who* Convention somewhere in the UK.

Joining the *Helix*, *ManoptiCon* and *PanoptiCon* events are two more. *Blue Box* takes place over the weekend of 22nd/23rd May 1993 at the Forte Posthouse in Bournemouth, Dorset. The organisers claim it will be "a spectacular and slightly irreverent celebration". Guests so far confirmed (work permitting) include Colin Baker, Honor Blackman, Deborah Watling, James Bree, Peter Miles, Stephen Thorne, John Woodnutt, Ray Cusick, Terrance Dicks, Christopher Barry, Bob Baker and Mervyn Haisman. More details from Blue Box, 15 Martock Road, Keynsham, Bristol BS18 1XA. As always, enclosed a stamped addressed envelope.

Exeter this year plays host to *WottaCon*, a one-day event at The Imperial Hotel, previously home to the excellent *Exo-Space* events. It takes place on Sunday 1st August and Peter Davison and Pamela Salem are just two of the guests apparently going. For more details, send an SAE to 3 Victoria Close, Kenton, Devon.

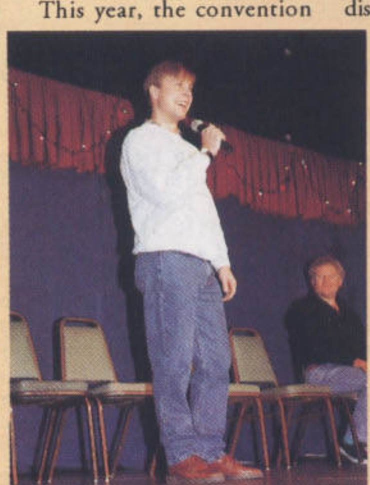
VISIONS '92

Why do we go to conventions? To answer that, all you need to have done was be in Chicago this past November for *Visions '92*, the third of this series of revived annual 'super-conventions'. For the almost fifteen hundred fans who were there for all or part of the three days, it was a most memorable occasion. *Visions '92* had almost everything we most want from a convention.

Guests included Colin Baker, making his first appearance at a large convention for some time and reminding all of us exactly why he has the reputation of being the best convention guest of them all. Also appearing were Nicola Bryant, Bill Baggs (producer of *Summoned by Shadows* and *More Than a Messiah*, the video productions starring both Nicola and Colin), Craig Charles, Robert Llewellyn (both of *Red Dwarf*), Gareth Thomas (from *Blake's 7*), Chris Jury (Deadbeat in *The Greatest Show in the Galaxy* and one of the stars of *Lovejoy*), Michael Praed (the first *Robin of Sherwood*), Jeremy Bentham, John Peel, and comic Frank Conniff (of American cable television's comedy science-fiction show *Mystery Science Theatre 3000*). There were fans from all from all over the United States and Canada, dealers from Great Britain, never-before-seen videos, huge autograph queues, a terrific star-studded variety show, parties, costumes, an art show, fan clubs, and of course British actors and writers drinking in the hotel bar.

This year, the convention was held in a new hotel; smaller than last year's (although more spread out, making for much trekking from one side to the other), but there were about thirty percent fewer attendees this time, so it all worked out. The smaller crowd of fans didn't lessen anyone's enthusiasm in any way, and with fewer stars in attendance, *Visions'92* had a very nice atmosphere - not too big and not too small.

Back row: Gareth Thomas, Michael Praed, Robert Llewellyn and John Peel. Seated: Chris Jury, the interviewer, Craig Charles, Nicola Bryant, Jeremy Bentham, Bill Baggs and Colin Baker. All the guests at *Visions '92*. Photo © Paula Bentham



Bill Baggs discusses the possible future of *Doctor Who*. Photo © Paula Bentham

Among the more unusual panels were the one on Friday with Colin Baker, Nicola Bryant and Bill Baggs. Fans' questions centred on the future of *Doctor Who*, naturally, with Colin and Nicola sounding more optimistic than Bill. At Jeremy Bentham and John Peel's panel the same day, John talked about his upcoming *Star Trek: The Next Generation* novel (due out in the States in July) and his two *Doctor Who* novelisations, *The Power of the Daleks* and *The Evil of the Daleks*, both of which will be longer than any previous novelisation. For *Power*, he had access to David Whitaker's original script, written before Patrick Troughton was cast as the Second Doctor. Peel has incorporated much of this material, which had to be discarded in order to customise the script for Troughton, into his novel. Peel also announced that he is writing another *New Adventure*; either *Legacy of the Daleks* or *War of the Daleks*.

The highlight of *Visions '92* was the Saturday night variety Show. The stars went all out to entertain. Colin Baker read his collection of insurance claim form excuses for accidents, both British and Australian and offered us examples of fractured English from various continental European hotels and restaurants. Nicola Bryant played and sang a lovely song of her own composition, and Frank Conniff did an excellent stand-up comedy routine.

Best of all was the climax of the show, in which Nicola, Robert, Chris Jury and Frank Conniff competed in an improvisational game show. They vied, both singularly, and in teams, to come up with the best lines or situations in response to audience suggestions. In 'Scene Tag', Robert and Chris were skiers in a *James Bond* movie and Nicola and Chris were skiers in a science-fiction movie, alternating improvised scenes. In 'You Know He's the Worst...' they had to answer the question, 'You know he's the worst lawyer in the world when he answers the door and says -'. Robert Llewellyn came up with: 'Well, you look pretty guilty to me.' Nicola Bryant, however, stole the show with her line: 'You mean you didn't commit adultery? Don't worry, we will.' Needless to say, Nicola won the competition hands down, which is no surprise to those of us who remember that she began her career after drama school by staging her own cabarets.

Other programming events that worked really well included the entire series of fan panels, readings from *Doctor Who* and *Blake's 7* fan fiction, and the video rooms. Screenings included the colourised Episode One of *The Dæmons*. One very positive aspect of the convention was that it included more many more fans in wheelchairs and special carts than I've seen before; it's good that fandom is responding to the drive to make all aspects of life accessible to the disabled.

At the closing ceremonies on Sunday, all the stars seemed genuinely sorry that it was over. It had been Robert and Chris's first convention appearance (Chris's first trip to America, in fact); both had asked us all to be gentle with them, and both were delighted at how the weekend went. I've rarely seen a group of stars happier to be among the fans, which was probably due to Colin Baker's influence since he is the most open and accessible star I have ever encountered. All the stars seemed to go out of their way to spend as much time with fans a they could

Visions '92 was a very special convention, thrilling everyone in attendance. The organisers apparently broke even this year, which is also good. And for next year, to celebrate the Thirtieth Anniversary of *Doctor Who*, they have promised an extravaganza even by Chicago standards; they've invited all five living Doctors (so far they have acceptances from four) and most of the companions for an all-*Doctor Who* blowout. The cost will be $75 for the three days, but most fans I talked to thought it would be well worth it, and by the end of the con there were already at least one hundred pre-registrations. Here's to next November in Chicago!

Tom Beck

MAKING NEW MYTHS

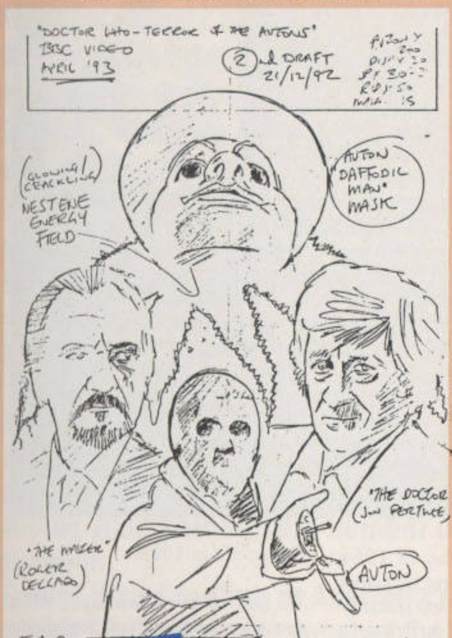
Nick Briggs talks to Barry Letts (centre) and Terrance Dicks (right) during the recording of the latest Myth Makers tape, recorded in London.

Recording for the latest *Myth Makers* tape took place in October last year, in a North London studio. Reeltime Pictures' producer Keith Barnfather took the director's chair as interviewer Nicholas Briggs threw the questions at two of *Doctor Who*'s most prominent behind-the-scenes production team members, Barry Letts and Terrance Dicks. Once producer and script editor respectively, they oversaw a majority of the popular Pertwee era of the show and cast Tom Baker as the Fourth Doctor. Both gentlemen retained their links with the show after leaving their posts; Letts as occasional director and later executive producer for Season Eighteen, while Dicks wrote novels and many scripts, including the Twentieth Anniversary show, *The Five Doctors.*

Briggs described the day's recording as "fantastic", feeling that this *Myth Makers* was one of the very best. Barnfather meanwhile hopes that with the recently released *Return to Devil's End* video (see report next issue), this *Myth Makers* tape will form part of a good Seventies retrospective on *Doctor Who. Myth Makers - Barry Letts and Terrance Dicks* is due to be released on February 1st this year and will be available from John Fitton and other good dealers.

TERROR OF THE AUTONS ON VIDEO

When the newly recolourised and restored *Terror of the Autons* is released onto BBC Video in April, alongside the extended *Silver Nemesis*, the cover has been supplied by top artist Alister Pearson. Below is Pearson's original sketch for the cover. Once again, Pearson was unhappy at having to rely on the usual stock photos of the Doctor and Master for reference. Along came *Who* fan Jon Way with some different photos and below you can see the final version as submitted to BBC Video.


"DOCTOR WHO - TERROR OF THE AUTONS"
BBC VIDEO
APRIL '93
② nd DRAFT 21/12/92
(GLOWING CRACKLING)
NESTENE ENERGY FIELD
AUTON DAFFODIL MAN* MASK
"THE DOCTOR (JON PERTWEE)
"THE MASTER" (ROGER DELGADO)
AUTON
F.A.O [redacted]

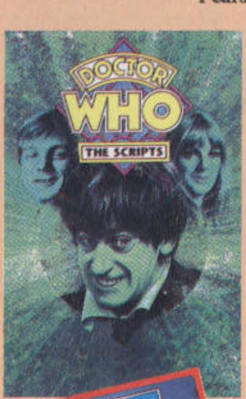
The original sketch featuring familiar Delgado and Pertwee poses.

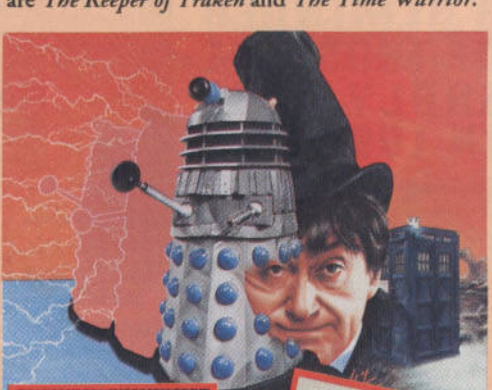
The finished cover with less-traditional representations of the First Master and the Third Doctor.

THE POWER OF THE DALEKS IN PRINT

As well as a proposed BBC Audio Collection release of the sound-only six-part Troughton debut adventure *The Power of the Daleks*, David Whitaker's script is getting two other exposures. Firstly Titan books will be issuing the latest in their *Doctor Who - The Scripts* series on 18th March, with a cover by the busy Alister Pearson. Then in July John Peel's novelisation of the story will be issued by Target/ Virgin,again with a cover by Pearson. As Peel's novelisation includes many ideas and concepts not present in the televised version, but taken from Whitaker's draft scripts before Troughton had been cast as the Second Doctor, both books look set to be important additions to everyone's book shelves.

Meanwhile, June sees the publication of the latest of Virgin's on-going monthly *New Adventure* novels, *White Darkness* by David McIntee, with a cover by Peter Elson. The Target reprints that month, covers again by Alister Pearson, are *The Keeper of Traken* and *The Time Warrior.*


DOCTOR WHO
THE SCRIPTS



THE NEW
Doctor WHO
ADVENTURES
WHITE DARKNESS
DAVID A. McINTEE

Doctor WHO
THE KEEPER OF TRAKEN
TERRANCE DICKS

Doctor WHO
THE TIME WARRIOR
TERRANCE DICKS

OBITUARIES

Michael Robbins, the character actor best known for his comedy rôles in series such as *On The Buses* and *One Foot in the Grave.* Robbins starred in the 1982 adventure *The Visitation* as out-of-work actor Richard Mace.

Brian Badcoe, an actor well remembered as the only victim of the Crossroads motel fire in the long running soap opera. Badcoe was Adam, leader of the Operation: Golden Age travellers in 1974's *Invasion of the Dinosaurs.*

Andrew Carr, a writer and actor. Carr was the malevolent Senior Guard who betrayed and eventually replaced The Controller in 1972's *Day of the Daleks.*

Also sadly gone are two extras from the series: **Dennis Redwood** who played both a medical orderly and a priest in the first three episodes of *The Underwater Menace* in 1967 and **Malcolm Douglas** who was a Militia Man in 1966's *The Smugglers.*

A REMINDER OF THOSE WE SADLY LOST IN 1992

The Marquis of Bath, longtime *Doctor Who* aficionado who welcomed everyone to BBC Enterprises' 1983 convention at his ancestral home, Longleat, as seen on *The Pertwee Years* video. He had allowed a permanent *Doctor Who* exhibition to be present in the grounds of Longleat House ever since 1973 which even now, it looks set to celebrate its twentieth anniversary and beyond...

Actors: **Colin Douglas**, best remembered by *Who* fans as Reuban the Rutan in 1977's *Horror of Fang Rock*, but also a star of 1967's *The Enemy of the World*, where he played the acerbic Donald Bruce.

Johnnie Mack, who played one of the Time Lords in the Twentieth Anniversary *Doctor Who* story *The Five Doctors*, in 1983.

Robert Beatty, the grouchy but valiant and dedicated General Cutler in 1966's *The Tenth Planet*, where he was one of the first humans to die at the hands of the Cybermen. Beatty is also well-known to *Blake's 7* fans as, in *The Way Back*, he played the man responsible for making Blake a rebel in the first place. And got shot for his trouble...

Bartlett Mullins, who in 1964 played the scheming Second Elder in *The Sensorites*, recently repeated on UK Gold, Britain's fledgling satellite TV channel.

Harriet Reynolds, unseen in 1980's *The Leisure Hive*, but whose voice distinctively announced that there was an "Earth shuttle arriving".

Paul Tomany, who played Major Husak, one of Brigadier Bambera's multi-national UNIT officers during their offensive against Morgaine in *Battlefield* in 1989.

Writer **Pat Dunlop**, who contributed ideas and storylines to *The War Machines* and *The Tenth Planet*, both in 1966.

Comic strip writer, Graham Brand who co-wrote *Train-Flight* for **Doctor Who Magazine**, shortly to be printed in colour in Virgin's first *Doctor Who* graphic novel, *The Mark of Mandragora*, due out in April 1993.

PUBLIC IMAGE

British viewing figures and video sales

With the twenty-ninth anniversary of *Doctor Who*'s first appearance falling in November 1992, any repeats or video releases within that month might have been expected to outperform their predecessors. Including the anniversary month's output, there had been fifteen videos unleashed (ten stories and five 'Specials'), last year plus repeats of four vintage adventures. It had been an *annus mirabilis* for enthusiasts of the programme's past. Sadly, any optimism about enhanced public response to the last excavations from the BBC's archive - whether for broadcast or retail purposes - was misplaced.

The colour-restored version of *The Dæmons* commenced its five-week run on Friday 20th November, shoehorned into the schedules at short notice but given a good blaze of publicity. Features in *Radio Times* and the like notwithstanding, it initially gained no more than the average audiences that the Hartnell or Troughton repeats obtained at the start of 1992. Still, having faced competition on BBC1 from the annual *Children in Need* telethon and the ubiquitous foe *Coronation Street* on ITV, this was not such a dismal showing as it might seem.

The Episode One audience was lower than for either *Stingray* or *The Man From UNCLE* - the other cult shows on the now-traditional genre-laden Friday evening. The channel's top genre programme, *Quantum Leap*, however garnered 5.15-million viewers - more than twice *The Dæmons'* rating.

Episode Two fared rather better, if only by equalling the lowest audience achieved by this year's other Pertwee repeat, *The Sea Devils.* It even outdid *Stingray*, which only got 2.92 million that week. *Eldorado*'s return as *Doctor Who*'s BBC1 competition may have helped, of course!

The Dæmons ratings and placings (within the BBC2 Top Thirty) so far runs:

Episode One	20th November	2.52m	27th
Episode Two	27th November	2.96m	23rd
Episode Three	4th December	(unlisted - between 2.2 and 2.39)	
Episode Four	11th December	2.19	26th
Episode Five	18th December	2.34	24th

On the home video front, the two stories released by BBC Video on November 2nd also performed disappointingly, in terms of their chart history. On the positive side, *Mawdryn Undead* and *The Aztecs* were the highest-placed BBC releases for their week. They out-sold *Red Dwarf IV: Dimension Jump* and a whole host of comedy releases, from Rab C Nesbitt to Harry Enfield.

However, the *Who* tapes' chart position were a well-below average. *Mawdryn Undead* just scraped into the Top Ten at Number Ten but *The Aztecs* became the only *Who* release of 1992 not to make it into the Top Ten (including the Woolworths-only release of *The Twin Dilemma*!). Whilst it is possible that these particular stories do not automatically have a built-in nostalgia factor (*The Aztecs* is an early historical, whilst *Mawdryn*'s failure to promote the return of The Brigadier on the cover may not have helped). That same week also saw the release of a crop of pre-Christmas blockbuster movies: *Hook*, *Terminator 2* and Disney's Cinderella.

BBC
MAWDRYN UNDEAD
DOCTOR WHO
Starring PETER DAVISON

Any disappointment with the *Who* chart positions must have been compounded the following week - *Mawdryn Undead* plummeted to Number Fifty-Four and *The Aztecs* disappeared from the Top Seventy-Five altogether! Between them, these two tapes make for the worst chart performers of any *Who* tape this year.

It will be interesting to see whether this year's release of *The Dæmons*, so soon after its television showing, can regain some of *Doctor Who*'s more traditional chart success.

Mark Wyman

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INTERVIEW

SOPHIE ALDRED

ACED OUT ? NOT LIKELY . . .

Photo © BBC

What does a '*Doctor Who* girl' do when waiting for news about the series? Gary Russell tracked down Sophie Aldred recently to ask just that . . .

Difficult as it is to believe, the character of Ace first appeared in *Doctor Who* over five years ago. The bubbly, over-confident teenager slowly but surely matured into a strong young woman during the three years she travelled with the Doctor. When *Survival* brought a premature end to the adventures of the Seventh Doctor and Ace in 1989, actress Sophie Aldred was, however, left far from the limbo that so many ex-*'Doctor Who* Girls' find themselves in regarding offers of work.

I met up with Sophie in December just as she was finishing off her latest project, presenting the infant-school aimed programme *Words and Pictures* for the BBC. As we wandered up to the BBC's noisy but star-filled canteen, we discussed the various projects the BBC had undertaken of late (as well as those it had apparently forgotten!) One project was the Hallowe'en night extravaganza *Ghostwatch* and the astonishing reaction the programme garnered from a viewing public that waivered between being overjoyed that such a project could be undertaken and those taken in by the sheer realism of the event. As we sat down to munch our lunch, I asked Sophie whether she believed in the occult, ghosts and related things.

"I don't believe in ghosts and mysticism and things particularly – but what I have learned to believe in over the last few years is the belief in personal power. How powerful we are as human beings and how, with certain things that we can put into action, we can be powerful. Not powerful as in power over people – dictators and all that, but being fulfilled and more satisfied with life really.

"I think we have the power to, if you like, shape our destiny, as opposed to allowing others to mould us in a way they'd like us to be. I think people can become victims very easily, become what other people want them to be. But I think everybody knows inside them what's right for them, what is the important thing to do at any given time. I suppose going against that causes much unhappiness.

"I believe that's why I became an actress, really, although I can't say for sure. It was just something that I found I *had* to do. The actor Richard Briers once said that if you *want* to be an actress, just forget it – if you have to be one, then go for it. I really believe that. From the people I've met and worked with I believe that there is something driving people who want to act. I mean, we'll go to any lengths – doing naff old plays in the back of beyond just to be on the stage and perform. It's a real driving force."

PRESENTATION

Perhaps playing Devil's advocate, I asked why, having done *Doctor Who* amongst other things, Sophie had done so much TV presentation work recently, essentially being herself rather than acting a part.

"Well, I've been happy with it up to now. For instance, doing *Melvin & Maureen's Music-A-Grams* was fantastic. But I've also done theatre at the same time; I did a Dostoevsky play in Edinburgh with Tomek (*The Curse of Fenric*) Bork. I did *Daisy Pulls It Off* in Theatre Clwyd and then on tour. However, last Saturday, I realised something horrible! I was doing a show for my old singing teacher. I was playing an old Victorian lady, Mrs Beaton – narrating the part alongside six singers. Suddenly I realised that I hadn't performed live for *two years!* So now that's something now I definitely want to move back into – drama, especially theatre if it came up. Up until now, I have been happy with the presenting but I think I need more of a challenge – something to get my teeth into."

This seemed an appropriate moment to ask the age-old question about preferences. Unlike older actors brought up with theatre, Sophie is one of a generation of actresses to whom television was probably an influence, so I wondered if she preferred one medium over the other?

"I'm equally happy in both. I love the immediacy of television – I enjoy the technical side of it – you know, which shot goes where and so forth. Equally I love theatre because of the presence of an audience – it's a very different thing. I don't desperately miss theatre, it has to be said, whereas when I'm on stage, I tend to miss doing telly! So maybe I'm leaning more to the telly side. I know it sounds wishy-washy, but I like the variety – a bit of drama, a bit of presenting, a bit of singing. As long as

I'm not doing the same thing over and over again."

So, despite such a varied career so far, there must still be things that Sophie would like to do that haven't been offered to her yet. Before answering, Sophie draws my attention to a TV screen above us. On it is a preview for a new BBC drama series beginning that evening which seems overflowing with old friends from her days studying drama in Manchester. Sophie is genuinely pleased to see so many of her peers doing well.

"A while back I thought I wanted to be a *Blue Peter* presenter – I always thought that I could. Now, it doesn't appeal to me anymore – I've got a lot of presenting behind me now, and I want to go back into drama.

"People say 'Oh, I'd love to do Shakespeare' but I honestly don't know that I would. I mean, look at me: I'm thirty now and people *still* think I'm twenty or younger, so I'm very lucky in that I will be able to play young parts for quite some time. However, there aren't that many young parts in Shakespeare that I *could* play. Juliet I suppose – I'm not tall enough to play Rosalind and those nice bitchy parts." She suddenly breaks into a mischievous smile – the sort of smile that always made the Doctor suddenly ask questions about cans of Nitro-9 that weren't supposed to exist.

"I read a newspaper article about Helena Bonham-Carter (a young British actress, well-known for doing waif-like classical parts in film and on stage) the other week. People are always commenting on her resemblance to me – something I don't see at all! She was saying she'd love to do some children's presenting and I thought I should write to her and suggest a swap for a year – I'd love to do a nice drama in a nice dress! You know, a Merchant Ivory movie or something! The trouble is that producers and directors in film and TV look at my CV and think I'm *just* a children's presenter. So what I've really got to concentrate on is building a strategy. I need to do an episode of *Casualty, The Bill* or something like that and get a bit of that stuff on my CV. Hopefully they'll then realise I'm not just a presenter. That looks quite likely, thankfully. I was asked to do *Casualty* five times last year and had to keep turning it down because I was committed to the children's stuff!"

To this end, Sophie has recently had a set of new pictures taken of herself in various make-up styles, to show drama producers just how different she can look.

"What I've decided to do now is to stop for a bit, take stock and turn down long running children's television – and get some drama experience behind me. Of course, I might hate it – I might not like the people in drama, but I'll never know unless I try! One thing about children's TV is that the people are wonderful. Everybody is very committed to the programmes they're doing and always thinking about the children watching – what they're going to see and think. I've worked with a lot of dedicated people, which is smashing."

***Silver Nemesis* star Anton Differing was given *Dragonfire* to watch, in an effort to understand the background to *Doctor Who*. Sophie isn't convinced that it helped him! Photo © BBC**

BLUE PETER?

Taking that one step further, I mentioned that the tabloid press had recently made some mileage about Sophie turning down a regular slot on *Blue Peter* – and therefore allowing the honour to go to Anthea Turner. As one might have guessed, the papers got it slightly wrong. With a laugh, Sophie shrugs and explains.

"Well, they were looking for a presenter, which Anthea Turner did. Yes, my agent *was* rung up by the producer, Lewis Bronze, and I was asked to go in and see him. I was away at the time and by the time I got back, they'd already asked Anthea. And it was funny, because I thought I'd be disappointed by that, but I wasn't at all." She pauses, trying to sort out exactly

►

***Ghost Light* gave Sophie the chance to dress Ace in something other than a bomber jacket, leggings and DMs. Photo © BBC**

One of a range of stunning new photographs Sophie has had taken to demonstrate her versatility to TV producers. Photograph © Philip Meech

◄ how to phrase this. "It's not that I feel I've gone beyond that sort of thing, because that sounds really patronising. *Blue Peter* is still a good prgramme and," she adds with a wicked grin, "John Leslie is really great! What I mean is I think I'd get very bored very quickly, simply because I've already done so much similar stuff."

However, drama, and indeed *Doctor Who,* hasn't escaped her entirely over the last twelve months or so. A *Doctor Who* fan called William Baggs, in association with the BBC's own internal amateur film club, produced a one-off drama video called *Summoned by Shadows*. That starred Colin Baker and Nicola Bryant, as The Stranger and his companion Miss Brown. When he came to do a second adventure, *More Than A Messiah,* it was Sophie's turn to join up.

"Well, Bill had originally asked me to do *Summoned by Shadows* as well, but whatever I was working on meant that I couldn't do it. Eventually I bumped into Colin Baker and he said I *had* to do the next one as it was such a laugh. It turned out that I had a few spare dates when Bill asked me to do *More Than A Messiah*. I thought it was great, because I was playing this sort of alien character which was quite different from anything I'd done before; certainly different from anything *Doctor Who* fans had seen me in before! It was quite an unusual project – for me it was just odd days here and there, which meant it was difficult to build up a sense of continuity.

"We had one day's rehearsal at North Acton – just like proper drama! No, in fact it was better, apparently it's getting almost unheard of to have a decent amount of rehearsal in drama these days! For people doing *Casualty* and things they just learn their lines, go down to Bristol, walk onto the set and do it!

"I admire Bill very much, he's a very good director and I think that he's a really nice person, which made everything great fun. We all got on very well. Nicola and I hadn't really talked much before and I gave her a lift down to Wookey Hole Caves where we were filming. We were talking so much that we got lost and turned up two hours late because we were chattering so much! Colin and I had met at *Doctor Who* conventions and things and it was such good fun to be working with people I knew from cons and signings but whom I hadn't actually acted with before."

NEW FOOTAGE

With *Silver Nemesis* getting a video release in the Spring of this year, it seemed appropriate to ask Sophie what she remembered of the adventure, particularly regarding the previously edited out sequences that had now been reinstated. Sophie smiled at the news.

"Really? Oh good. You know, no-one ever tells me these things. I'm glad because it means everyone will get to see that painting of me in that glorious costume!

"It was a lovely story to do. I have to say, though, that the scenes shot inside the hanger at Greenwich are the most memorable things. This is because Chris Clough, the director, told me that this gantry I was to run along was only going to be about twenty feet up in the air. A little gantry, he said! We got there and it was a *hundred* feet up! I remember looking down once I actually got up there and thinking 'Oh my goodness me, what if I fall!' That was great actually, because it cured my fear of heights!"

Deciding that Sophie has a curious way of conquering phobias, and feeling slight vertigo myself at the thought of it, I suggested we talk about the mock-Windsor Castle bits that were actually filmed at Arundel Castle in Sussex.

"Arundel was great! We stayed near by the coast and the late Anton Diffring watched Wimbledon on the telly. Apparently that was the only reason he did the story." She straightens up, adopts a cod-Germanic accent and announces loudly: "'I vant to vatch Vimbledon'. So they persuaded him to come over because he'd still be able to watch Wimbledon in his hotel room! I remember the producer, John Nathan-Turner, had given him a tape of my first story, *Dragonfire,* to watch because of course he didn't know what on Earth *Doctor Who* was! He watched it to get a general idea of what the series was like – mind you, I suspect he had even less of an idea after *Dragonfire* than he had before! Anyway he said to me afterwards: 'Who vas zat girl who vas vith you, she vas so skinny' and I said 'Oh, that's Bonnie Langford' and then he said 'Sophie, my goodness, you vere so fat' I said 'Oh thank you, Anton, just what I needed!'. He was a wonderful man!"

I wondered if Sophie ever sat down to actually watch herself on television, and if so, was she ever surprised by the finished result – whether it was better or worse than she thought it might be?

"Certainly there's a huge, huge difference between making the programme and watching it on screen. When you're making it, it's all out of order and going everywhere, with no music. I always feel that watching it is a bit of a step removed – it's not like I'm watching myself, just this other person I know, but I don't really bear any resemblance to. The voice is different and I look different, which is actually quite good. I can be critical or complimentary, and so can other people, and it doesn't affect me that much. The same with the stories – they all look so completely different to how I perceived them when we were actually recording, that I can't remember what it was like.

The finished show doesn't seem to bear any relation to making it, so I can actually look at it quite objectively. Besides, by the time I've seen it, it's six months after I made it and I can't remember too much about it. If you told me which scenes were to go back into *Silver Nemesis* for instance, I'd go 'Oh right, wasn't it in the original?' because I can't remember what was used and what was cut!"

Although Sophie may have finished with *Doctor Who* on television, Ace's depth of character is being forever experienced in the **Doctor Who Magazine** comic strips and Virgin's *The New Adventures*. I wondered if Sophie had read any of these continuations.

"I still haven't, you know! People keep talking to me about the book and I promise myself that I'm going to sit down and read them, I've heard such good things about them. I've read bits of some [she wrote the introduction for *Timewyrm: Genesys*] and I think they are very different because being a novel they're going off into different areas. I think that's great, very healthy. Of course, there's going to be a lot of the writers' personality in them, a lot of what they want to see happen to Ace. Also, I think that in any of the novels you'll find more a clue as to how the writers see other characters, their own ones, rather than Ace or the Doctor or whatever."

This begs the obvious next question – would Sophie write one herself?

"I always wanted to be an author. To be frank, I've got a novel at home that I wrote once. When I was seven and three quarters! Waiting to be published, and it's fully illustrated . . .

"Seriously, when I was about twelve I always wanted to be a writer. I used to write for my brother, he's three years younger than me, and I used to write him stories and read them to him. Funny, little quirky ones. Then one day I got this note on the bottom of my English workbook at school which said 'Sophie, you should begin to write more grown up stories now'! I was so devastated by this hurtful comment that I went off writing. I did English at O and A level and my degree and I suppose there's still some writing in me, lost somewhere! But at the moment I don't feel that writing is top of my list of things to do, it's not something incredibly important to me. A few years ago I thought that it was – but to be honest I'm much more interested in acting and performing other people's writing. I enjoy odd bits though, like articles in **Doctor Who Magazine** but on the whole I'm concentrating on performing. I've recently gone back to singing lessons. I'm doing classes at The Actors' Centre and would you believe, I'm even learning to tap dance!" The look she gives me, daring me to even smile let alone laugh, simply makes me nod quietly.

With all this branching out and a resolve to get back into drama, it occurred to me that Sophie may find the tag of being a '*Doctor Who Girl*' a bit of a albatross hanging around her neck.

"No, not all. In fact I'm rather proud of it. I went to my aerobics class on Sunday and all these kids were hanging around, saying 'She's on telly' and one asked 'What on' and they all said '*Doctor Who*'. I thought that was strange because they were quite young and I didn't think they'd remember. 'D'you watch *Corners?*' I asked. 'No'. '*Melvin & Morris Music-A-Grams?*' 'No'. '*Words and Pictures?*' 'No'. It was still *Doctor Who*. I *like* that. And anyway, it's given me so many opportunities. I've been to America four times this year, for some amazing conventions. My time on *Doctor Who* is sufficiently long ago now to producers and directors for it not to be something 'hanging round my neck'. But I also rather like the fact that I am the last, so far, *Doctor Who* companion."

RETURN

So when the programme comes back, does that mean we can expect to see Sophie back as Ace?

"Oh yes, if I was asked. In fact I'd feel very weird about someone else doing it. I'd really love to go back, even just for a few episodes, to finish off the character. I think it would be good for the fans, they seem to like Ace, good for the show's continuity and good for me, because I like Ace and I loved being with Sylvester. I wouldn't like to do it for a long time, but I would want to do it."

So, would Sophie see Ace being married off to a Russian Count in the Nineteenth Century, as the novel of *The Curse of Fenric* suggests?

"Oh no, how *wimpy*. No, she's got to go with a *bang!* It's got to be a ghastly accident with Nitro-9!"

Finally, I wondered what Sophie looks back on regarding *Doctor Who*. What has she, in effect, taken away with her from her experiences on the show?

"All sorts of things. I've got to say I had my first experience of television on *Doctor Who*, so that'll always be with me. The great support I got from the other actors and the knowledge and experience I got working with people like Dinsdale Landen, Sheila Hancock and Georgina Hale – watching them like a hawk, seeing how they work, that was marvellous.

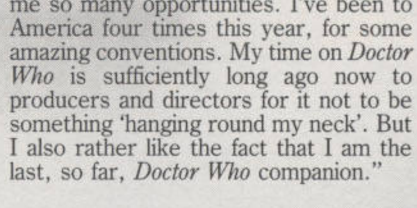
"My friendship with Sylvester McCoy – that's very important to me. The way we immediately hit it off made everything such fun! He also taught me something that's very important. Acting is not just a question of learning lines and not bumping into the monsters; it's actually questioning what you're doing all the time. I seem to be one of those people that directors say of 'Oh she's so easy to work with' but that's basically because I'm quite lazy. When I was with Sylvester I learned that if something doesn't seem quite right, if you're not entirely happy with a performance or a scene, then it's better to say so. To do otherwise is lazy – to just let it go and then watch it six months later and wish you'd seen something or done something differently. So he gave me a questioning attitude towards what I was doing.

"Personally, it's been a fantastic experience in terms of the publicity, dealing with the press, dealing with fame, meeting so many people. Suddenly my whole range of experience has widened. I've got this circle of people who write to me – not only in this country but all over the world. It's given me the chance to go to America and meet people there and realise that we're not so different after all, wherever we are.

"I suppose it's given me enormous confidence and the ability to stand up in front of people and not be nervous about who I am. I've questioned myself a lot over the last four years, especially concerning the way *Doctor Who* finished, the way I coped with it. That experience has given me an important lesson – *never* trust this business. You can never know what's going to happen to you and your career.

"It's slightly worrying on one hand but incredibly exciting on the other!"

With that, our salads and yoghurts finished, we wandered back down to Studio Three at BBC Television Centre and I spent a few more moments watching Sophie preparing for her last recording session on *Words and Pictures.* As I walked out, I made a mental note to keep my eye on *Casualty* and *The Bill* in the hope that shortly I'd spot Sophie on it. I know full well that if I were ever given the chance to produce a new series of *Doctor Who,* Sophie Aldred would be asked to come back as Ace without any doubt! It wouldn't be the same without her . . .



Of all the things she has acquired through *Doctor Who*, Sophie's friendship with Sylvester McCoy is the most important.
***Survival* Photo © Mark Wyman**

What the PAPERS SAID

Photo © BBC

A.Reynolds of Brentwood wanted Larry Grayson. "Can you imagine him saying 'Shut that door' when he enters the Tardis!". H. Sandhurst of Swindon thought that "Benny from *Crossroads* would be great," while Andy Montague from Southwick asked "Would it be possible for me to play the part?" They were all disappointed. John Cleese and Margaret Thatcher were similarly unsuccessful candidates suggested by readers of *The Sun* in March 1980. The man for the job of the fifth *Doctor Who* was, of course, Peter Davison.

However, before Tom Baker shuffled off his hat and scarf for good, there was still work to do. This included a PR job on his replacement, who he described as "a delightful man, with a lovely light touch." Tom, meanwhile, was enjoying married life with Lalla Ward despite some unwanted publicity. Lalla's parents, former BBC war correspondent Viscount Bangor and his wife Marjorie, did not attend the wedding as they disapproved of their daughter's relationship with Tom. When the former Doctor eventually met his aristocratic in-laws at a champagne lunch in London the press came too. Reporters from *The Daily Mirror* did the strained atmosphere no favours at all by claiming that Lalla looked pregnant. This, however, was the least serious of her denials.

"Ooh! Lalla Ward is furious," noted *The Sun*'s gossip column, reluctant to let go of the happy couple now they had the bit between their teeth. "On the bookstalls next week will be a glossy magazine claiming to show sensational pictures of the former *Dr. Who* girl in the nude.

"The pictures, in Paul Raymond's *Club International* magazine are said to have been taken from a film called *Sweet Virgin* in which Lalla appeared in 1973. Two years ago she complained that in some sexy scenes she had been impersonated by another actress. Now she plans to sue the magazine for what they bill as 'the Dalek-table Lalla Ward nude.'

"Lalla says emphatically: 'At no time was I totally naked. Two of the pictures seem to be me but I doubt the rest.' She, no doubt, would right now like to climb into Tardis and zoom back in time – to 1973."

BBC2 *had* taken the unprecedented decision to zoom back in time – to 1963, giving the public a taste of *The Five Faces of Doctor Who*. Before Peter Davison made his actual debut in the series, there were ample reminders of former glories beginning with *An Unearthly Child*, in November 1981.

"It has rankled for years that I missed the beginning of the series," stated *The Observer*'s Richard Boston, writing on 8th November, and resolving to make up for lost time. "Now the omission has been repaired by the BBC's very own TARDIS machine. Over a period of five weeks we are being treated richly to a selection of the temporal and spatial adventures of the intrepid and resourceful Doctor as embodied successively by William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker and now Peter Davison." Mr Boston, wallowing in black and white nostalgia, was scathing about the competition. "Unlike *Doctor Who, The Borgias* has not been going for 18 years. It just feels as though it has."

Philip Purser, writing in *The Sunday Telegraph* on the same day, was diligent enough to catch the serial on its first transmission. "I found I remembered the establishing sequence almost shot for shot, with the Tardis's humble phone-box exterior gratifyingly revealing spacious quarters within." However, Mr Purser had apparently forgotten "the prissy earthlings of William Russell and Jacqueline Hill." Someone who probably hadn't forgotten was the show's original producer. "It must be odd for Verity Lambert, still in her young womanhood, to be reminded that she founded an institution."

Meanwhile, the institution was forging ahead with a new Doctor, a new image and a new mid-week time slot. The photo call for Peter Davison's cricketer's costume on 16th April had been a huge success, although some expressed alarm that the TARDIS had been relegated to a convenient set of stumps for the new Doctor. The new image gave *The Sun* a good excuse, as if it needed one, to reel off some more dreadful puns at the programme's expense.

"Whozat! . . . Peter, who first shot to fame in *All Creatures Great and Small*, wants to be able to bat his way out of bother. He will be wearing the cricket gear when the intrepid Doctor starts a new series next January."

Davison's first story, *Castrovalva*, began transmission on Monday 4th January 1982. *The Daily Express* of the same day claimed that Davison's Doctor "has obviously been singled out by BBC1's Controller, Alan Hart, to grab a larger chunk of the early evenings, start-of-the-week ratings. For the first time there will be two *Doctor Who* episodes a week, on Mondays and Tuesdays. Tonight, in the opening episode of a four-part adventure called *It's Castrovlava*, the Doctor, Nyssa, Tegan and Adric escape in the Tardis – but within it, there is much confusion among the occupants." Not as much confusion as there evidently was at *The Daily Express*. . .

That morning *The Guardian* also noted their disapproval of the break with tradition, bemoaning "an extraordinary failure somewhere in the BBC hierarchy to understand the essential Saturdayishness of the whole operation."

On 6th February, *The Daily Mail*'s Joe Steeples joined the fray, asking "Who is the time lord's enemy now. . .?

"For 19 light entertainment years and an infinity of intergalactic miles *Dr Who* has survived the fiendish ministrations of Cybermen, Dalek, Voc and Wala. But now the intrepid time lord has been laid low by a new enemy that is causing shudders in the TV Centre. I refer to the fearsome Dirgendes, the Director-General Designate, otherwise known as Alisdair Milne. When the wan-faced Dirgendes walked the BBC's everlasting corridors as Mandirtel (Managing Director Television), it was he who was ultimately responsible for the act of mindless sacrilege which moved *Dr Who* from his traditional Saturday slot out into the dismal wastes of Monday and Tuesday.

"Now twice a week, and adrift from his Saturday base, the fifth face of the Tardis-travelling Doctor (Peter Davison) is struggling against insuperable odds. Has Alisdair Milne no soul? (Answers on a postcard please, BBC employees not eligible)." ►

Folk hero in whites . . . keeping evil at bay with a bat

POLICE PUBLIC CALL BOX

Dr Who sports a new look

WHAM, crash, wallop! Introducing the new, cricket-loving Dr Who.

Peter Davison—best known as Tristan Farnon in All Creatures Great and Small, BBC TV's chart-topping series—is taking over the long-running role of the sci-fi doctor and giving it a new image.

In future our folk hero will be younger, dishier, more dashing . . . and much more sporting.

Like Peter Davison himself, the new-look doctor is a cricket fan. His knowledge and love of the game will sometimes help him out of tight corners.

And yesterday, in his new garb—a happy hybrid of the old Dr Who and a Sunday League cricketer—he took up the bat with which he'll keep the evils of time and space at bay.

In a park at London's Television Centre he chalked some stumps on the faithful Tardis and faced up to some fast bowling. Peter has captained various showbiz teams, but was beaten by a few brisk bouncers.

As dress rehearsals go, it was a hit and the series, with 98 million viewers in 38 countries, returns to the screens next January.

Previous doctors have been William Hartnell, Patrick Troughton, Jon Pertwee and Tom Baker, who immortalised the figure in floppy hat and trailing scarf. The new Dr Who is aged 750 . . . but doesn't look a day over 29.

Picture: MIKE HOLLIST

DIRECTOR GENERAL

Who is the time lord's enemy now . . ?

FOR 19 light entertainment years and an infinity of inter-galactic miles Dr Who has survived the fiendish ministrations of Cyberman, Dalek, Voc, Voord and Wala.

But now the intrepid time lord has been laid low by a new enemy that is causing shudders in the TV centre.

I refer to the fearsome Dirgendes, the Director-General Designate, otherwise known as Alasdair Milne.

When the wan-faced Dirgendes walked the BBC's everlasting corridors as Mandirtel (Managing Director Television), it was he who was ultimately responsible for the act of mindless sacrilege which moved Dr Who from his traditional Saturday slot out into the dismal wastes of of Monday and Tuesday.

Struggling

Now twice a week, and adrift from his Saturday base, the fifth face of the Tardis-travelling Doctor (Peter Davison) is struggling against insuperable odds.

Has Alasdair Milne no soul? (Answers on a postcard please; BBC employees not eligible). Doesn't he realise that a vital ingredient in the appeal of the eccentric 900-year-old in the blue police box is the serial's essential Saturdayness?

Somehow the frightening bits don't seem as frightening or the cliff-hangers so suspenseful now.

Even more important, now the good Doctor comes out of the Tardis on ordinary run-of-the-mill work-days, grown ups have less chance of watching him.

So come off it, Dirgendes! Switch Dr Who back to Saturday teatime where he belongs. Act now, before it is too late. Director-Generals can be written out too, you know, just like the characters in serials.

JOE STEEPLES

◄ As if Peter Davison didn't have enough on his plate, on 18th January *The Daily Star* served up some frogs. "All monsters great and small," sang Dilys Ashworth. "Telly's favourite vet, Peter Davison, tangles with some pretty dangerous animals tonight. The likeable Tristan from *All Creatures Great and Small* runs into a race of fierce frog people! But that's the least of his problems . . . His hardest task is to convince millions of children that he really is the new *Dr. Who* (BBC-1, 6.55).

"Peter says: 'I play a much younger Doctor and stories will be more action-packed than ever . . . A little boy said he thought my Doctor would be like Tristan – but brave. That's about right.'

"In the new series he faces a clash with the frog people . . ." Well that's quite enough of that. In case you are, quite naturally, wondering what *The Daily Star* was talking about, the story was *Four to Doomsday*.

The Daily Mirror chose to publicise it in a quite different way: *"Doctor Who* walks straight into woman trouble at the start of a new adventure tonight. The Doctor (Peter Davison) and his time-travelling companions materialise inside an alien spacecraft, only to be confronted by the beautiful but evil Enlightenment (Annie Lambert). She is assistant to Monarch (Stratford Johns), a scaly and menacing space monster."

What, no frogs?

The previous weekend, Tom Baker was back in the limelight, extolling the virtues of marriage in *The News of the World*. "'I've discovered marriage is absolutely marvellous the second time around,'" he told reporter Ivan Waterman. "'Lalla is a quiet girl, but has the most marvellous sense of humour and is very understanding and sympathetic. She's terribly well read and makes pottery. I respect her tremendously.'

"After receiving rave reviews for stage performances as Oscar Wilde and in panto as Long John Silver, he is bouncing back to TV. He will be playing super sleuth Sherlock Holmes in a new version of *The Hound of the Baskervilles*. 'Maybe I stayed too long as *Dr Who*,' he says. 'But it was time for someone else to have a go.'"

That someone else had a go at the Cybermen in March's *Earthshock*, the story in which some have suggested that Davison finally shrugged off Tom Baker's shadow. The message that this was a grittier, harder-edged *Doctor Who* came home with the death of Adric in Part Four. After the credits rolled in respectful silence, you could have been forgiven for thinking *The Daily Mail* hadn't taken things all that seriously. "Dr Who's lad is dead unlucky," ran the headline on 17th March. It soon became clear that someone had taken it all *very* seriously. "Dr Who's crewmate Adric died trying to save the world last night – and he wasn't too happy about it. Actor Matthew Waterhouse said: 'I was a bit disappointed and upset . . . *Dr Who*'s companions normally leave by falling in love, or going off to help some under-developed planet – there's never been one of them killed before.'"

Season Nineteen came to a close with the Doctor's rematch with the Master in *Time Flight*. Earlier in the year, filming of the story around Concorde at Heathrow Airport made the pages of *The Times*, and gave the story some auspicious advance publicity. It wasn't enough to convince *The Sun*'s Margaret Forwood, who was still waiting to be bowled over by the new Doctor.

"The person I feel most sorry for is Peter Davison," she wrote on 25th March. "In his cricket gear and frock coat, he has somehow failed to make any impact at all . . . what I have seen of the latest doctor seemed lacking in either authority or panache. A bit wet, to tell the truth.

"In a frantic bid to engender some interest in the occupants of the Tardis, the BBC last week killed off little Adric, of the curious nose."

It wasn't long before Ms Forwood returned to a more familiar gripe. "In fact, it has been difficult to follow his adventures consistently because you cannot always guarantee that you will be home from work in time for both the week's episodes . . . The switch to a twice weekly format has been the show's biggest disappointment since I discovered that you could render a Dalek harmless simply by pushing it over. *Dr Who* used to be a tradition. Now it is a non-event."

The supposed drop in standards was serious enough to warrant an examination by *New Scientist*, although the results of Christopher Evans' analysis were not encouraging. "When we add to this, a degeneration in the standards of acting and direction, an almost total loss of wit and an increasing tendency to blind the viewer with pseudo-science, I think we are justified in claiming a decline in standards."

If this was bad news for Peter Davison, there was worse in store for Tom Baker. On 28th April, *The Daily Express* reported that Baker interrupted rehearsals for *Hedda Gabler* to confirm that he and Lalla Ward had parted after only sixteen months of marriage.

He told the William Hickey column: "I would be dishonest if I said I thought this was either a permanent or a temporary situation. I don't know. But one always hopes things will resolve themselves happily."

Lalla, who was rehearsing a production of *The Jeweller's Shop* nearby, was less forthcoming. "I am amazed he told you," she said. "I really don't know if it's permanent. I just don't want to discuss it."

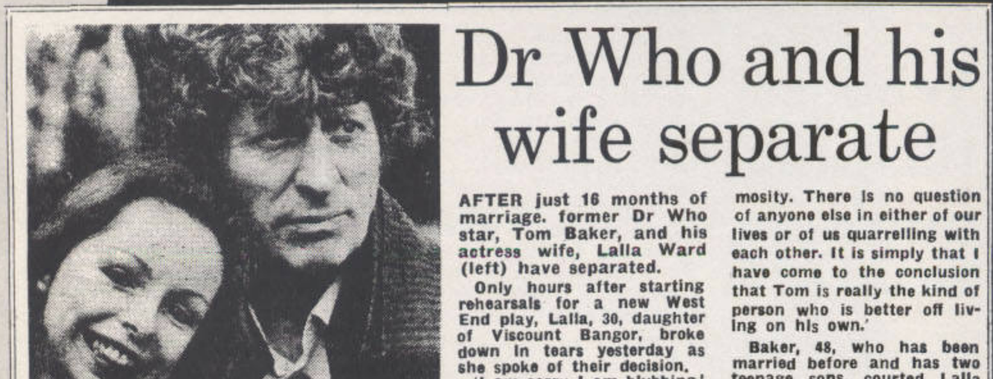
The Daily Mail, announcing that *"Dr Who* and his wife separate" also spoke to Lalla. "Only hours after starting rehearsals for a new West End play, Lalla, 30, broke down in tears yesterday as she spoke of their decision. 'I am sorry I am blubbing,' she said. 'It's silly to get upset because we are still very good friends and there is no animosity. There is no question of anyone else in either of our lives or of us quarrelling with each other. It is simply that I have come to the conclusion that Tom is really the kind of person who is better off living on his own.'"

Doctor Who, by contrast, was after as much publicity as possible when *Arc of Infinity* was filmed in Amsterdam during May. However, the programme had already made one well documented trip abroad, so a new angle had to be found. After much head scratching, *The Sun*'s Chris Kenworthy found the answer. "More legs, more sex-appeal – that's the recipe for time-travelling *Dr Who* when he comes back to television this winter. I have been watching the BBC film a new *Who* adventure this week around the canals and squares of this Dutch city. Peter Davison, back for his second series as the Doctor, is the youngest and by far the most romantic of the five *Who*s so far. He has the sexiest assistants too. In the new series, you are going to see more of them than ever before – thanks to new, more revealing costumes."

The series' producer, John Nathan-Turner, told reporters: "We are granting viewers their wish – and showing lots of leg."

Unfortunately the new policy wasn't quite as enjoyable for Janet Fielding as it was for the show's male viewers. "My frillies are so tight I can't wear the usual thermal underwear!" She complained to *The Daily Star*.

Perhaps concerned at the imminent prospect of freezing to death, Sarah Sutton announced her intention to leave *Doctor Who* on 15th July. "I've been in the show for almost two years," she said, "and I think that is long enough. I would like a happy ending though – I certainly



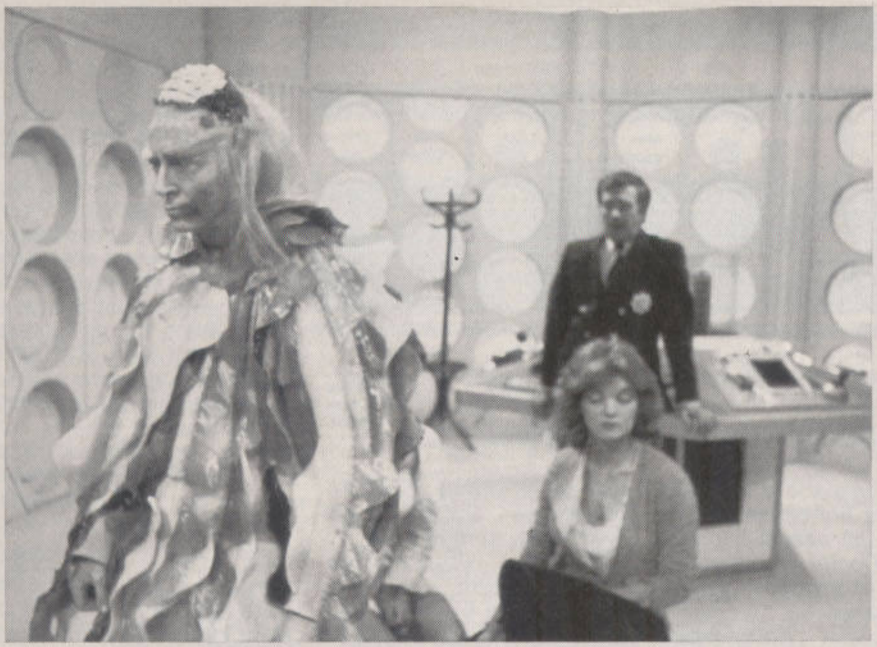
Dr Who and his wife separate

AFTER just 16 months of marriage. former Dr Who star, Tom Baker, and his actress wife, Lalla Ward (left) have separated.

Only hours after starting rehearsals for a new West End play, Lalla, 30, daughter of Viscount Bangor, broke down in tears yesterday as she spoke of their decision.

'I am sorry I am blubbing,' she said. 'It's silly to get upset because we are still very good friends and there is no animosity. There is no question of anyone else in either of our lives or of us quarrelling with each other. It is simply that I have come to the conclusion that Tom is really the kind of person who is better off living on his own.'

Baker, 48, who has been married before and has two teenage sons, courted Lalla during the two years she played Dr Who's assistant, Romana, on television.



With typical tabloid accuracy, *The Daily Mirror* claimed that, shortly before she departed, Nyassa (Sarah Sutton) was due to meet up with The Brigadier (Nicholas Courtney), a character "who appeared in one of the very first episodes"! *Mawdryn Undead* also starred David Collings, looking here as if he may well have been around since the early days! Photo © BBC Video

don't want to be bumped off!" *The Daily Mirror* gave notice of her departure on 9th September, while publicising the repeat of *Earthshock*. The newspaper also gave the first of many hints about the upcoming Twentieth Anniversary season. "Make the most of Sarah Sutton in *Dr Who* (BBC-1, 7.20). Sarah, who plays Nyassa, quits the series at the end of the year. Before she does, she meets a *Who* veteran, The Brigadier in the next adventure which begins filming soon. He's played by Nicholas Courtney, who appeared in one of the very first episodes."

The biggest hint of all though came from *The Sun* on 30th December. Nick Ferrari's front page exclusive told readers "The clock is being turned back on Britain's favourite time-traveller, *Doctor Who*, next year, for a remarkable 'Who's Who' parade of the show's stars. All the Doctors will be featured in a special edition to celebrate the Time Lord's twentieth anniversary."

Jon Pertwee said: "I know the BBC have approached all the Doctors and I was delighted to say 'yes'. My days as *Doctor Who* were great fun."

The early Eighties was a difficult time for the show's image. Despite Davison's fears that fans wouldn't accept him in the rôle, this turned out to be the least of his problems. Together with John Nathan-Turner, he was having more trouble persuading the press and the public who was in charge. The time change had confused and infuriated people, as well as contributing to the programme being on air for a smaller proportion of the year. The publicity blitz of the late Seventies had started to have a detrimental effect, and at times it seemed the press were more interested in Tom Baker and Lalla Ward than they were in the Doctor's present incarnation. All these things made it hard for Davison to make an impression in the papers.

However, the forthcoming Twentieth Anniversary and Davison's increasingly warm relationship with the press were about to change all that. On the one occasion he floundered, he became the subject of the most bizarre headline of the period. It was *The Sunday Express* who asked an embarrassed Peter Davison: "Is *Dr Who*, aged 750, about to face up to sex?"

Ten years later, we're still waiting for the answer to that one. ◆

NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn

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SATANIC RIGHTS?

In *The Dæmons,* recently repeated on BBC2, a coven of witches chant spells and use black magic; eventually, the Devil himself appears. A white witch stuns a villain with her crystal ball. Gunshots and fist fights abound, and the Doctor is nearly burned at the stake.

In *Image of the Fendahl,* soon to be released on BBC Video, Max Stael guns down a helpless man and later shoots himself. Meanwhile, a coven of witches perform an occult ceremony around an enormous glowing pentagram.

And then in **DWM 194,** TK Howe writes to complain about the *Ravens* comic strip because "violence" and "hex-signs" have never been a part of *Doctor Who!*

Not only was *Ravens* not explicitly violent - the gang's atrocities were handled with subtlety - but Mr Howe appears to have missed the fact that only the villains were using "hex-signs" and "occultic nonsense". Why this peculiar concern with black magic?

Is this the same fundamentalist superstition that had preachers banning the rôle-playing game *Dungeons and Dragons* back in the Eighties?

Mr. Howe will doubtless be dismayed to know that my forthcoming *Doctor Who - The New Adventures* novel *The Left-Handed Hummingbird,* is well-stocked with both action-adventure violence and "occultic nonsense". However, I can assure him that in true *Doctor Who* tradition the story includes *no* sex whatsoever!

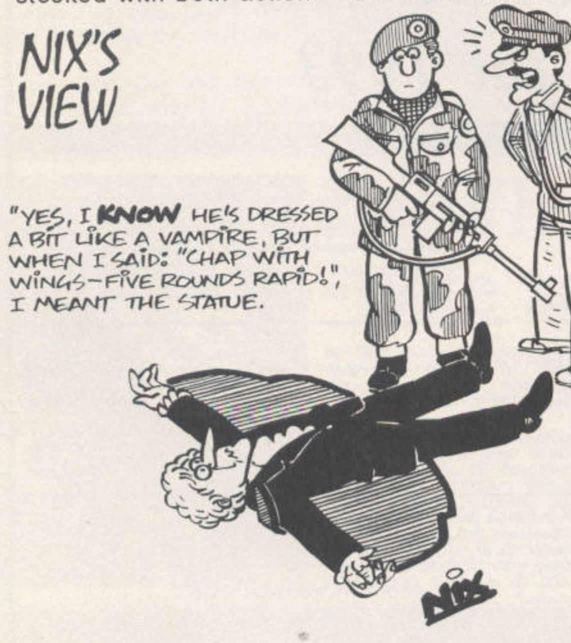
Kate Orman,
Strathfield,
New South Wales

The lack of any new *Doctor Who* has baffled me since the last season was broadcast in 1989, particularly as the official BBC Enterprises material has been selling well. Independently produced merchandise like *The New Adventures* novels, the factual hardbacks, Dapol's model range and of course **DWM** and **DWCC** are all getting by quite nicely so there must be a market for the series.

I read your magazine with interest every four weeks. Sometimes the views of your contributors jar a little with my own but I am pleased somebody is still interested enough in the programme to make these views, and others still pay money to read them.

However, your debate on real and imagined *Doctor Who* in **DWM 193** seemed totally pointless to me seeing as all *Doctor Who* is imaginary. Although I feel it is the best drama series, and best drama concept, ever produced in this country, it is still *just* a drama programme, not something we need to go too far into. We have wars, famines, disasters and personal crises to keep us occupied in the worry department. We have *Doctor Who* to thrill and entertain us, as well as inform and get us thinking to a smaller degree.

Gary Adams,
Ellon,
Grampion


NIX'S VIEW
"YES, I KNOW HE'S DRESSED A BIT LIKE A VAMPIRE, BUT WHEN I SAID: "CHAP WITH WINGS—FIVE ROUNDS RAPID!", I MEANT THE STATUE.
NIX

DÆMONOLOGY

While all the praise about recolourising *The Dæmons* is wonderful, why has no-one worked on getting better sound quality? The first two episodes have been abysmal to listen to. The story is actually quite good for Pertwee - although only someone incredibly short sighted could say Bok was a great monster!

Duncan Steele,
Aberdeen,
Scotland

As you can tell from Steve Roberts' article on page 42 of this **DWM***, apart from picture quality problems, the team also had ta lot of work to do coping with the sound. All in all, we think they did a very good job indeed!*

For the first time in all the years I have been reading **DWM** I felt compelled to write to *Timelines.* I don't want to whinge or complain about anything, but instead I want to highly praise one of the magazine's feature writers.

The Human Factor, in **DWM 189,** by Philip MacDonald was absolutely brilliant. His fresh insights into how Kit Pedler and Gerry Davis envisaged the Cybermen were very welcome and his interpretations of the psychology of the silver giants were thought provoking. Inspiring stuff! He knew his Cyberlore and he expressed his theories with style.

Jason Fisher,
New South Wales,
Australia

One area I think your magazine could concentrate on is past scripts or story ideas that didn't make it into production. The archives format could be used for this new feature.

I've loved the times you have done this in the past; for instance *The Guardians of Prophecy* in **DWM 170.** Story ideas like William Emms' *The Harvesters* could also be used, and maybe actual scripts could be archived together with reasons why they weren't produced. I'm sure some authors would share their remembrances of where their ideas were headed before they were abandoned.

Personally I'd like to hear more about Season Five's *Operation Werewolf* and Andrew Smith's *The First Sontarans.*

Ted McGilley,
Raleigh,
North Carolina

Publishing unused stories can be problematic for a number of reasons. Among these is authors' reticence to 'give away' ideas that may yet prove useful when submitted to other programmes. Also, recovering such manuscripts after so many years often requires a great deal of research.

However, beginning in **DWM 198** *we will be running an irregular series of features about unmade storylines and scripts, starting with Dick Sharples' Sixties story* The Prison in Space.

THANK YOU DEPARTMENT

On behalf of all concerned, I would like to take this opportunity to thank Teynham Productions for all their hard work in making *The Worlds of Doctor Who* event in Canterbury (on 14th and 15th November) so enjoyable.

The choice of guests was inspired and it was a delight to see so many non-regular convention guests. The highlight for myself, and I'm sure many others, was seeing Tom Baker for the first time. He could make a career out of being a stand-up comedian and he proved to be the most hilarious Doctor I have seen. Seeing Mary Tamm and William Russell were also a joy and Colin Baker could have gone on talking all night if he was allowed.

What a shame the two days went by so quickly.

Leighton Haberfield,
Bournemouth,
Dorset

WHERE'S JANET?

Having collected **Doctor Who Magazine** for over ten years I can really say that the witty, more factual and controversial style of the magazine today shows it at its best.

However, I must say that the promised 'feature for fans of each regeneration' promised in each magazine is a little off the mark, judging by the lack of articles about the Peter Davison era. That time of the show is certainly being ignored.

What brought this to my attention? **DWM 190** when, in the readers' survey results, Janet Fielding was not mentioned in the new companion category!

I know this sounds a bit like a Janet Fielding fan club letter, and to some extent it is, but I feel that for once I am making a valid whine. After ten years of reading the magazine without voicing my views I hope that just this once someone may listen to me and put Janet Fielding into the list of the best companions. She could then rank alongside Elisabeth Sladen and Sophie Aldred if you just mention her a little more often.

Dean Heald,
Long Eaton,
Nottingham

Many thanks for the brilliant *Resurrection of the Daleks* archive feature in **DWM 194**. The magazine continues to get better and better, and the *Resurrection* feature was superb, but why no pictures of the lovely Janet Fielding? Tegan was by far the best companion, and she was practically ignored in this, a feature on her last regular story.

Stephen Black,
Charlbury,
Oxford

What The Papers Said *beaches on the Fifth Doctor's shores this issue, so turn to page 14 for a colour photograph of Peter Davison. The next archive to feature the Fifth Doctor will be* Warriors of the Deep, *coming up in* ***DWM 199****.*

ADDITIONAL INFORMATION:

Credit-where-credit-is-due department: In the credits for the **Doctor Who Magazine Winter Special***: the Time Lords of Gallifrey*, due to an over-sight, the following people were not properly thanked for their hard work on the two Archive sections: John Ainsworth, David Auger, David Howe, *In•Vision* magazine, Una McCormack and *Starburst* magazine. Thanks, one and all!

COMPETITION WINNERS

Monster Mash (DWM 192)

Malcolm Hulke created the Silurians, there are four Doctor Who *stories featuring Ice Warriors and there are countless books and videos with Skilleter's artwork on them!*

The winners were: Jamie Dickson of Essex; Brian Robinson of Oldham, Nigel Choyce of Sutton Coldfied, Marie Lewins of New York and Derek Green of Blackpool.

Gudi Goodies (DWM 192)

Lethbridge-Stewart first appeared in The Web of Fear; Troughton played the Doctor for three years and he appeared alongside Nicholas Courtney in four stories altogether.

The winners were M Wesley of Luton, David Gibson of Birmingham, Jason Cook of Sittingbourne, Richard McGinley of Darton, A Neon of Liverpool, Paul Pickering of Clayhill, Vincent McDonnell of High Wycombe, James Hobbs of Devizes, Ian Knapper of Harrogate and Martin Moir of Stonehaven. Congratulations, all.

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PERSONAL

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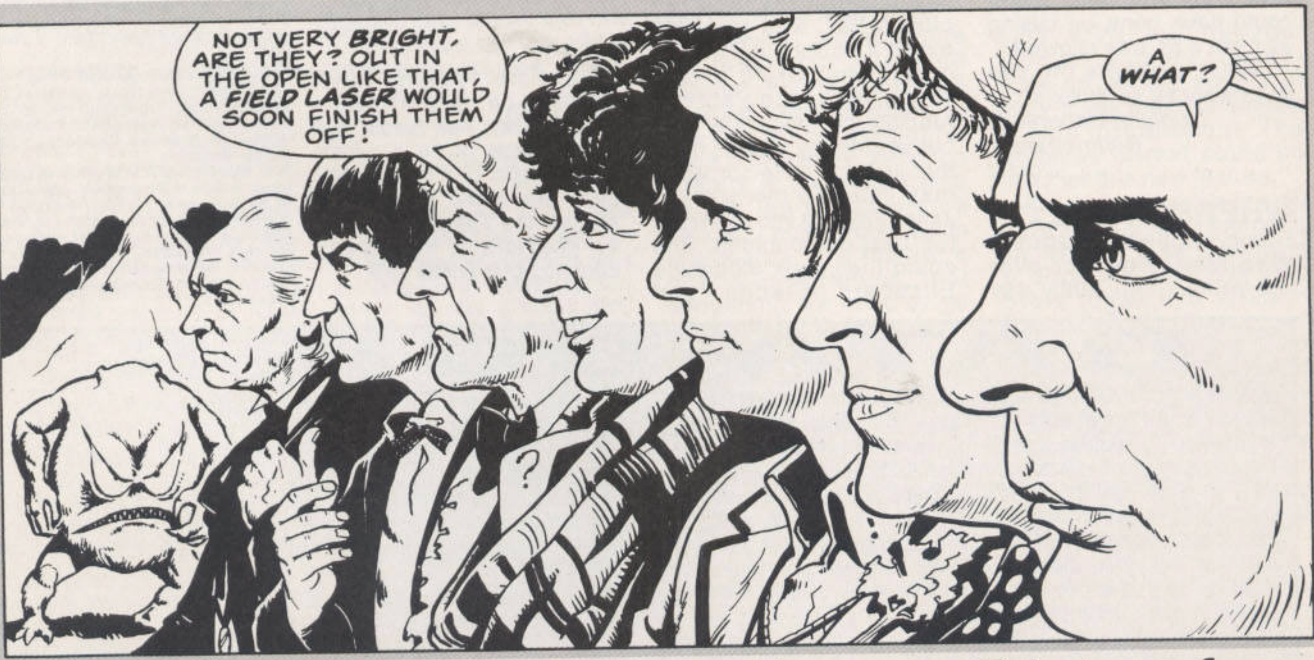
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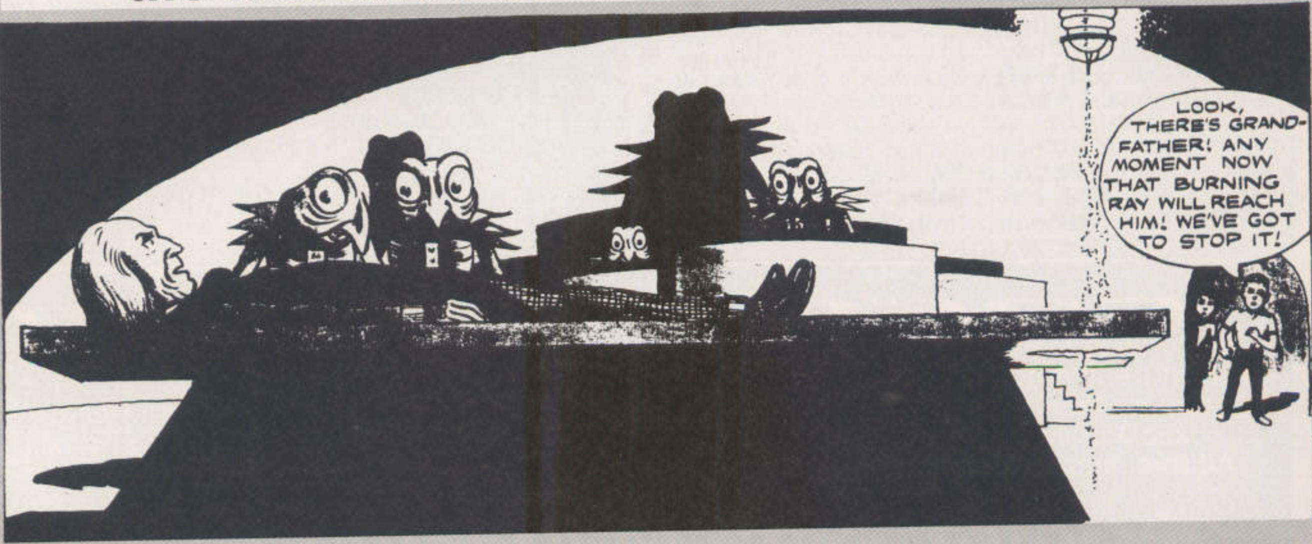
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BRIEF ENCOUNTER

THE STRANGER, THE WRITER, HIS WIFE AND THE MIXED METAPHOR

I awoke at around six-thirty in the morning to find that William, my husband, was not at my side as usual. Getting out of bed, I washed, dressed and then strolled over to the window to gaze out at the most beautiful of sunny days. The birds were singing in the trees and I was filled with warmth as the sun shone down on me. I knew William had been preoccupied with his work of late, so his absence from bed did not worry me unduly. I made my way out of our bedroom and was about to descend the stairs when I heard William's voice from below.

"To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing . . ."

William's voice was cut off, to be replaced by a voice I did not recognize.

"Just wait one minute, you can't put a line like that in your play."

"A line like what?" asked William, obviously offended.

"A line like 'or to take arms against a sea of troubles'" said the stranger.

"Why not?" My husbands voice was beginning to raise as he became annoyed with the stranger.

"Because it's a mixed metaphor, and you can't put mixed metaphors in a play that's to become one of the greatest works of fiction in English literature."

"You cannot be serious, Sir," William shouted at the stranger.

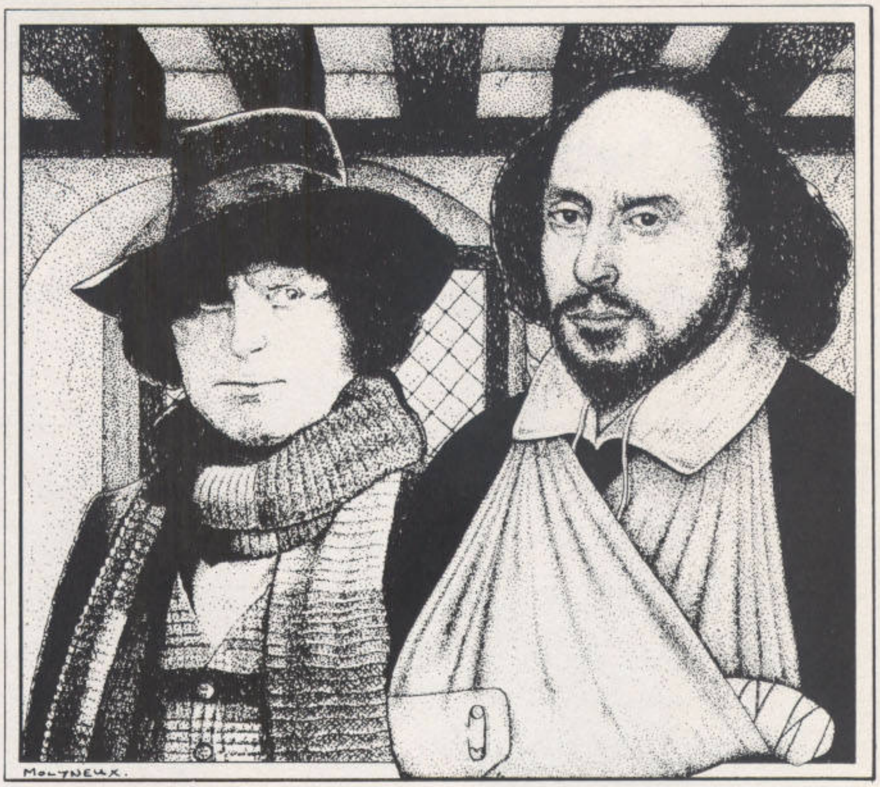
"But I am serious. Mixed metaphors are very serious things you know, and you just don't go about putting them in something that's going to become one of the great English plays. It's just not the done thing."

I edged my way down the stairs to get a look at William's study.

The door was ajar and I could see him standing there, staring in astonishment at the stranger.

"My dear Doctor, am I not the one with years of experience in writing and you the one without experience at all?"

The stranger came into view and put his arm around William's shoulder. He was an odd looking fellow: very tall and he had a big floppy hat on his head, but not big enough to hide the riot of curly brown hair beneath. He was wearing a red velvet jacket and a long multi-coloured woollen scarf. Somehow the stranger looked rather warm and friendly as well as odd and eccentric and I did not feel at all uneasy at him being in my home.



"My dear chap," he said smiling broadly, "I couldn't possibly deny that you, William Shakespeare, are the most magnificent playwright in the whole universe, but I have lived for more than seven hundred and fifty years. I have seen a few things in that time and know quite a bit about mixed metaphors."

William shrugged the stranger's arm from around his shoulder. "You know Doctor, you are the most infuriating of all the people I know. One moment you behave like the most intelligent of men, the next like a mindless buffoon."

"Well you know what they say," said the Doctor, his face lighting up. "A buffoon a day keeps the mixed metaphors away."

I couldn't help but smile at this strange man and my husband's annoyance at him. I made my way back upstairs to check on the children, who were all sleeping peacefully. I then went back down stairs and into William's study, but the stranger had gone.

"William," I said softly, "Who was that man I saw you with?"

He looked up at me and smiled. "Oh good morning Anne," he said. "That was the Doctor, an old and very dear friend of mine. He has been helping me with my new play," William raised his bandaged hand up so I could see it. "He had to hurry off somewhere."

"I do not recall you ever having spoken of him before," I said. "Where do you know him from?"

"A few years ago, when I was working on *The Taming of the Shrew,* he and a delightful young lady, called Smith turned up from nowhere and helped me. The young lady did not like it as I remember, she called it chauvinistic poppycock. Mind you, she did tell me all about a very strong woman called Lady Macbeth. Maybe I'll start on that one soon . . ."

Graham Cox

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DOCTOR WHO

ARCHIVE FEATURE

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Serial Y

THE CELESTIAL TOYMAKER

THE CELESTIAL TOYROOM (drn: 24'40")

In the TARDIS, the Doctor vanishes, and his voice informs Steven and Dodo that he is still inside his ship although now invisible and intangible. He tells his companions that they must venture outside the craft, which has landed – although the scanner screen is blank. Outside the TARDIS, the Doctor reappears and the trio find themselves in a giant playroom, watched on a screen by a figure dressed as a Mandarin. The watcher selects two clown dolls, which grow to human size.

After seeing glimpses of Steven and Dodo's pasts on the chestplate of a giant toy robot, the Doctor realises they are in the hypnotic world of the Celestial Toymaker, who turns people into playthings and whom he has narrowly escaped before. The Toymaker appears, copying the TARDIS as a white capsule many times, to confuse the travellers. The Doctor and Toymaker vanish, leaving Dodo and Steven to embark on the Competitive Quest, a series of games in which, should they win, they will reach a TARDIS that may or may not be the real one.

Steven and Dodo are confronted by the clowns, Clara and the mute Joey, who engage them in a game that combines Blind Man's Bluff with Snakes and Ladders – crossing an obstacle course blindfolded. The Doctor meanwhile is taken away by the Toymaker to solve the Trilogic Game in exactly the 1023 required moves. Dodo and Steven must win their games before the Doctor finishes his. When the Doctor tries to warn his friends about the clowns, the Toymaker makes the old man invisible, except for his hand – with which he can play his game.

After the first round against the clowns, Dodo realises that Joey is cheating – he can see through his blindfold. The game is replayed, and this time Joey stumbles and falls . . . an explosion reducing both clowns back to dolls.

Steven and Dodo rush into a TARDIS shell to find the riddle: *"Four legs, no feet; Of arms no lack; It carries no burden on its back. Six deadly sisters, seven for choice. Call the servants without Voice."*

THE HALL OF DOLLS (drn: 24'45")

Dodo and Steven move down a corridor where they solve a complex lock puzzle. The Toymaker makes the Doctor dumb so he cannot warn his friends about the next game as he selects a pack of cards . . . He also accelerates the Trilogic Game to Move 444, using a clipped vocal command.

The youngsters find a room containing three ornate chairs, and encounter the King and Queen of Hearts, plus Cyril the Knave, and the Joker – also once real people turned into playthings. In an adjacent room are four more chairs.

Deducing that they have to play a deadly game to find the safe chair to sit in, the group find seven life-size dolls dressed as ballet dancers to test the seats in some TARDIS cupboards. Unfortunately, they only manage to extract four of these before the cupboard doors close and lock. Four chairs are eliminated: shaking, electrocuting, slicing and dematerialising the dolls. Dodo bravely tries out Chair 2, which almost freezes her to death until Steven gets her circulation going again. The King and Queen fail to trick the Knave or Joker into trying one of the two remaining chairs, and lose the game when Chair 6 folds in around them. Steven sits in Chair 5 and wins.

A TARDIS materialises before Dodo and Steven, but it is another fake. Inside, the Toymaker's voice is heard over a telephone: *"Hunt the key, to fit the door, that leads out on the dancing floor. Then escape the rhythmic beat, Or you'll forever, tap your feet."* As the companions move off, the three remaining ballerina dolls move after them . . .

THE DANCING FLOOR (drn: 24'10")

The three dolls pass through a doorway, and when Steven and Dodo follow they find themselves in a Victorian kitchen run by Mrs Wiggs, a nursery book character. The dolls have left via another locked door to the dancing floor, so Steven and Dodo hunt for the key. They are hindered by Mrs Wiggs, who is bickering with the bombastic Sergeant Rugg, and also by Cyril, now a lazy, fat Kitchen Boy. The Doctor reaches Move 770, which the Toymaker accelerates to Move 813.

As a slapstick fight ensues between the nursery characters, Steven realises that Mrs Wiggs is very protective of her uncooked apple pie. Inside this lies the golden key, with which Dodo unlocks the door. At the far end of the dancing floor is a white TARDIS, with the three dolls standing in their path. When Steven tries to cross to the ship, a doll grabs him and forces him to dance with it. Dodo is also grabbed, so if Mrs Wiggs takes the remaining doll, Rugg can reach the ship first and win. Steven and Dodo manage to switch partners and dance with each other to victory, leaving the cook and solder waltzing forever.

The TARDIS is again a fake, this one containing the message *"Lady Luck, Will show the way, Win the Game, Or here you'll stay."* Soon the duo are confronted by Cyril, now a jolly yet sinister schoolboy, who is known to his friends as 'Billy'. He will be their next adversary . . .

THE FINAL TEST (drn: 23'57")

Steven, Dodo and Cyril survey a game of TARDIS Hopscotch, a version of snakes and ladders across triangular podiums raised above an electrified floor, at the end of which is the TARDIS on the fourteenth and final triangle. The Doctor is forced to Move 930 of the Trilogic Game by the Toymaker, who is certain that Dodo and Steven will soon be his playthings.

Cyril uses all manner of schoolboy tricks and pranks to try and cheat at the game, nearly killing Dodo. After a heated game, it is Cyril who shakes the number that takes him to Square 14 first. In his eagerness, he forgets that he has placed a slippery powder on one of the other squares to stop his opponents. Caught by his own trap, Cyril falls to the floor, as a charred schoolboy doll. Steven and Dodo then make the final moves to win as the Doctor – now visible again – makes the penultimate move in the Trilogic Game.

The Doctor, Steven and Dodo enter the TARDIS, but are unable to dematerialise until the Doctor makes Move 1023. However, the old man realises that if he does this, the Toymaker's world will cease to exist and them along with it – although the Toymaker is immortal and will not be destroyed. By imitating the clipped tones that the Toymaker used to accelerate the game, the Doctor makes Move 1023 from the safety of the TARDIS and dematerialises as the celestial toyroom world erupts.

The TARDIS crew celebrate with the sweets that Cyril gave Dodo, but as the Doctor bites into, one he convulses in pain . . .

Brian Hayles, the author who came up with the original idea for *The Celestial Toymaker,* was born in Portsmouth on March 7th, 1930. After pursuing a career as a sculptor and art lecturer in Canada, he returned to the United Kingdom to work as a teacher whilst writing in his spare time on series such as *Swizzlewick.* In 1965, Hayles turned to full-time freelance writing. Since February of that year he had been submitting storylines to story editor Dennis Spooner, starting with *Doctor Who and the Dark Planet.* Over the next few months he submitted several other ideas to Spooner's successor, Donald Tosh, and producer John Wiles. Wiles was particularly keen for Hayles to write for *Doctor Who,* having admired the writer's work on a BBC2 serial entitled *Legend of Death,* based on Greek myths. Hayles had also found success at this time with his creation of *United!,* a BBC soap about a football team.

Hayles' new submission was *Doctor Who and the Toymaker,* put forward around October 1965. It was very popular with both Wiles and Tosh, who had grown tired of producing the scripts commissioned before their arrival, which they disliked. Two further ideas, *Doctor Who and the Hands of Aten* and *Doctor Who and the White Witch* were also submitted by Hayles in November, only to be dropped in January 1966 by Tosh. Tosh was now about to leave the series and knew the storylines were not in the style sought by his replacement, Gerry Davis, who had moved over from *United!*

Although *The Toymaker* was a script which immediately attracted Wiles and Tosh, Hayles' workload on other series meant that he was not able to carry out the extensive rewrites needed to bring it within budget and the series' technical means. Instead, Hayles agreed that Tosh could redevelop the storyline in the form of a four-part serial, now entitled *The Celestial Toymaker* (although the scripts, as with many others during the Sixties, gave the full title as *Doctor Who and the Celestial Toymaker*). It was proposed that the on-screen credit for the serial would read: 'Written by Donald Tosh, based on an idea by Brian Hayles' and although the scripts were credited to Hayles, other documentation bears the peculiar description 'Scriptwriter: Donald Tosh. Author: Brian Hayles'. Tosh set to work on the scripts as his swansong for *Doctor Who,* although his final official credit as story editor would be on *The Massacre: Priest of Death.*

A key element in the storyline which Tosh particularly liked was the appearance of two characters called George and Margaret. This couple had originated in a Thirties play called *George and Margaret,* a West End success, penned by Gerald Savory, then the new Head of BBC Drama. Throughout the play, preparations had been made by those on stage at a country dwelling for the arrival of the two eponymous visitors. However, just as the couple arrived in the doorway – unseen by the audience – the play ended. It was Hayles' idea to finally let the world see George and Margaret as characters in *The Celestial Toymaker.* The pair would initially seem to be a jolly uncle and aunt duo for Dodo and Steven to play games against, although as the serial progressed they would become increasingly menacing.

RESTRUCTURING

Tosh's restructuring of *The Celestial Toymaker* came towards the end of 1965. Proposed scenes set inside a maze were abandoned at this stage, and Tosh inserted the Trilogic Game for the Doctor to play against the Toymaker – an addition to the storyline with which he was particularly pleased. Since the game originated in ancient China, it was decided to have the Toymaker himself dressed as a Mandarin. Tosh took some leave from the production office shortly before he left *Doctor Who,* and Wiles, who himself was about to depart the series, did additional changes to the final two instalments as he handed over to his successor.

A key element of the serial's structure was the absence of the Doctor from the middle two episodes. This was the first attempt by the BBC production office to write William Hartnell out of *Doctor Who.* The actor had been uncomfortable with the new production team, and in December 1965 had told the press that he was planning to leave the series. This, added to Hartnell's increasingly fragile health, prompted the idea of switching lead actor. With the Doctor away from his companions and invisible, a new actor could appear in the final episode claiming to be the Doctor, leaving Steven and Dodo confused as to whether this was just another trick of the Toymaker's. Although Hartnell's contract was due to expire during the serial, it was renewed before the producer and story editor could advance their plans any further. In the event, William Hartnell was now allowed a fortnight's holiday mid-way through the recording block, not being required in studio for the second and third episodes.

In early January 1966, John Wiles resigned from his post as producer. At heart he felt that he was a writer or a director, and did not wish to remain in such a deskbound job as producing. There were also various problems both with scripts and his relationship with William Hartnell that prompted him to depart from *Doctor Who.* Tosh, likewise, had been unhappy with the series and left shortly after Wiles tendered his resignation. His replacement, Gerry Davis, had already been trailing since *The Massacre.*

Assigned to replace Wiles by series creator Sydney Newman and Gerald Savory was Innes

Lloyd. Lloyd had been in the Navy during World War II, after which he trained at the Central School of Speech and Drama and became an actor for eight years. He joined BBC Radio in 1953 as a studio manager, then moved to television where he became an outside broadcast producer, and also directed the first Eurovision Song Contest in 1956. In 1965 he moved into directing BBC drama series, with work on *The Newcomers*, *The Flying Swan* and *United!*

Lloyd was not overly keen to become producer of *Doctor Who* since he wanted to direct for television, and also had no particular love of science-fiction. However, he duly applied himself to his new job – aiming to bring science-based stories involving believable characters to the screen. Lloyd trailed Wiles during production of *The Ark*, including its filming at Ealing in early February 1966. From *The Celestial Toymaker*, he took the full producer credit.

The BBC staff director assigned to *The Celestial Toymaker* was Bill Sellars, a Derbyshire born man in his early forties who had started working in television in 1958. The designer on the serial was John Wood, who had previously handled *The Web Planet*, *The Myth Makers* and certain elements of *The Chase*.

Part of Lloyd's great desire for *Doctor Who* was to build up totally believable background characters by hiring some of the very best actors and actresses of the day. He sets his sights very high, and for his first story managed to obtain the services of Michael Gough, a Malayan born actor well known on both cinema and television screens after a notable career on stage in the Forties. Amongst Gough's film work were a great many horror and fantasy features such as Hammer's *Dracula* and *Dr Terror's House of Horrors*, plus a guest appearance in an episode of *The Avengers* entitled *The Cybernauts* the previous year.

A week or so before production was due to begin, the Head of Drama, Gerald Savory, revealed that he had changed his mind and was no longer happy with the fact that scripts for a children's fantasy series used his characters. Hayles was busy with his other writing, and Bill Sellars had already cast Campbell Singer and Carmen Silvera as George and Margaret (indeed the recording script for *The Hall of Dolls* still refers to Joey and Clara, the two clowns, as George and Margaret in the opening scene).

MORE CHANGES

Story editor Gerry Davis was given carte blanche to rewrite as much of the storyline as was needed to make the format a workable piece for the contracted cast and John Wood's set designs. Retaining the elements of the Doctor, the Toymaker and Tosh's Trilogic Game, Davis discarded the greater amount of the Tosh/Hayles versions and returned to explore the darker side of the nursery. The new versions of *The Celestial Toymaker* scripts were rewritten at the rate of one each day, and generally replaced the George and Margaret pairing with other duos such as the clowns or the nursery characters.

The rewrites did not go down well with either Donald Tosh or John Wiles. Tosh was horrified to find that the changes had been made by Davis on his return from holiday, shortly before he left. Wiles strongly disagreed with the playing down of the battle of wits between the Doctor and the Toymaker, which was now totally secondary to the games played by Dodo and Steven. In late February he complained to Savory that Tosh's original scripts had been pieces of great menace, and that money had been wasted on the rewrites.

The Celestial Toymaker was the fifth serial to be recorded in the third recording block, but the seventh to be shown (since *Galaxy 4* and *Mission to the Unknown* had been held over from the second block). Davis' rewrites had been carried out very much with budgetary matters in mind, and it was designed to be made with a few basic sets and a small core of actors in various rôles. The serial had to be made relatively cheaply to offset the expensive production of *The Ark*, which had gone over-budget.

There was also to be only one day of filming, at Ealing studios in early March 1966, for various special effects shots, mostly done on silent 35mm film. The only member of the regular cast required for filming was Jackie Lane as Dodo. She completed a brief insert of herself in a school dress against a black backdrop – the scene at her mother's funeral viewed in the Toymaker's Memory Window in the first episode. Carmen Silvera and Campbell Singer were also present to shoot inserts playing two sets of characters. Firstly the actress and actor donned the costumes and make-up of a jolly Harlequin and sad Pierrot respectively to film a brief insert of Clara and Joey growing from doll size for the first episode. They then changed into padded costumes for their rôles as Mrs Wiggs and Sergeant Rugg, to be seen dancing off together into the distance and becoming smaller and smaller (indicating their return to doll form).

Another filmed insert was the shot of a conveyor belt of fake TARDISes in the first episode which, like other telecine material for *The Celestial Toyroom*, would appear on a television monitor inserted into the chest of a huge toy robot.

However, the majority of the filmed inserts concerned the Trilogic Game seen throughout the four episodes. This game was played on a triangular table top, and involved moving a ten level pyramid from Point A to Point C via Point B. Only one piece could be moved at a time, no piece could move directly between Points A and C, and a larger piece could not be placed upon a smaller. For the majority of this game, the Doctor would be invisible apart from his ringed right hand, so Albert Ward was hired to double for William Hartnell. The Doctor's hand moving the specified piece against a black background (with Ward dressed in black apart from his hand), was superimposed over an aligned image of the game board. This technique meant that often the piece and the hand seemed ghostly, with the table still discernable through them.

The Trilogic Game was set in the Toymaker's private office which was built at Ealing. Michael Gough donned a very colourful Mandarin's costume to film several scenes talking to the invisible and intangible Doctor for the four episodes. The other main advantage in shooting much of the Trilogic Game on film was that it allowed the editing needed to make the counters move by themselves at a command from the Toymaker in a slightly higher-pitched voice. William Hartnell recorded various lines of dialogue to be dubbed onto the filmed material for *The Celestial Toymaker*, *The Hall of Dolls* and *The Final Test*. Throughout the third episode, *The Dancing Floor*, the Doctor remained mute and so only the double's hand was seen. For the final move – Move 1023 – the telecine insert showed Piece 1 rising up from the board of its own accord on a wire. Throughout all these inserts, the script indicated the relevant moves that had to be made, and exactly how the ten counters should be configured on the board.

The King of Hearts (Campbell Singer), one of the Toymaker's more unfortunate playthings. Photo © BBC

MUSICAL SEQUENCES

The music was composed by Dudley Simpson, who also conducted the six musicians playing it. Approximately sixteen minutes of incidental tracks were pre-recorded to be played into the studio during taping, or dubbed onto the Ealing telecine sequences. There were several notable compositions using a variety of instruments. An Oriental, mechanical and percussive sound, with cymbal backing, for shots of the Trilogic Game operating by itself. The endless waltz of the dancing floor was played on an electronic organ, percussion and flute (also used for the Blind Man's Bluff game), the deeper and moodier cello and woodwind sounds that conjured up a sinister atmosphere for the games.

All four instalments of *The Celestial Toymaker* were videotaped at Riverside Studio 1 on Friday evenings, starting with *The Celestial Toyroom* on March 18th, 1966. At this time, *Doctor Who* was running just over two weeks in advance of transmission. The first three episodes were all to be graced by the presence on the set of *Radio Times* and BBC photographers who took both colour and black-and-white publicity shots during afternoon rehearsals. The episodes themselves were taped in transmission order between 8.30pm and 9.45pm at the end of the day, and despite the surreal nature of the story, Sellars aimed to schedule as few recording breaks as possible.

Steven and Dodo retained the costumes that they had worn in the closing scene of *The Ark: The Bomb* the previous week. Jackie Lane was particularly delighted with her mini-skirt, T-shirt and cap outfit which she had gone shopping for in Knightsbridge. The opening scene was a re-enactment of the final scene at the end of the previous episode, over which the episode's title caption was superimposed before the narrative continued. The TARDIS control room set used in the serial was quite small, since it only appeared briefly. The scanner screen was a television monitor placed up on a wheeled trolley, which remained stubbornly blank after the TARDIS landed in the first episode. The walls were generally photographic blow-ups around the central column, with the double doors located in the rear wall. Since the reprise began after the Doctor had become invisible, there was no need to repeat the vision mixing effect of Hartnell vanishing as with *The Bomb*, and in those early scenes the actor delivered his lines off-camera.

Only three sets were required for the opening episode, one of these being the TARDIS control room. The new sets were the Toyroom and the Toymaker's private office. The Celestial Toyroom itself, which really only featured in the opening episode, was a large octagonal room with blank walls onto which inlay could be used for superimposing images, or which could pulse with light when acting as the Memory Window. The floor had lines marked on it radiating out from the centre, and it was at the intersection of these that the TARDIS had appeared. Apart from the two pale walls, the main structure was a cupboard painted with doll

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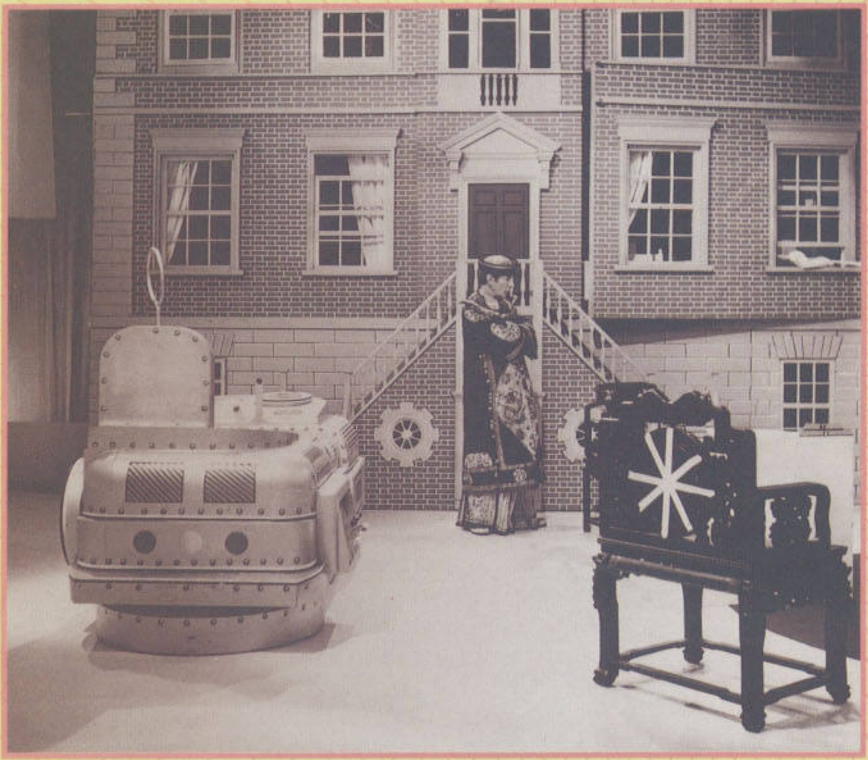


The Celestial Toymaker (Michael Gough) surveys his doll's house. Photo © John Wood

designs, from which the clowns emerged. The rest of the set was composed of walls and archways covered in reflective blue foils. The opening shot of the room after the reprise scene had a camera mounted on a high tower looking down on the set, over which the writer credit was superimposed.

Two giant toy robots stood in the set, one of which had a television monitor built into its chest. This could show either filmed inserts, or could appear with the Trilogic Game tally recorder on it. The tally recorder was both a hand operated prop built into the Trilogic Game table, and also a free-standing indicator mountable on other sets. The top row of numbers remained fixed at 1023. The lower four numerals though were rotating number dials which counted upwards from 0000. The Toymaker's office set was rebuilt from Ealing with a few minor differences; notably the addition of another television monitor mounted high in one wall, on which the Toymaker and Doctor could watch Steven and Dodo playing Blind Man's Bluff. Apart from the Trilogic Game table and control desk, the office set also incorporated a large Victorian doll's house.

The Celestial Toyroom was the first episode of *Doctor Who* to show flashbacks to previous serials. As Steven saw himself in the memory window, the robot's chest monitor showed telecine inserts of him on Kembel from *The Daleks' Master Plan: The Destruction of Time* and in Paris from *The Massacre* (episode unknown, but possibly *The Sea Beggar*). The script also suggested that Steven referred to being on the Ark although no clip was planned, and this was eventually dropped before recording – as was a reference to the Monoids in the following week's script.

In the first episode, Carmen Silvera and Campbell Singer appeared as the clowns. Whilst Clara could speak in a high pitched tone (which the script indicated as rising and falling like an air-raid siren), Joey was mute and communicated by pressing the rondels on his tunic. These then emitted noises such as horns, bells, etc (the script also suggested a raspberry).

VANISHING TRICKS

The technique of superimposing two camera images was used for scenes when the Toymaker appeared from nowhere to talk to Steven, or to vanish from between Steven and Dodo. Michael Gough stood in front of one camera against a dark backdrop, and this image was then placed over another camera's shot of the companions on the Toyroom set, lining the Toymaker up to appear on a dark area of the dimming set. To make Gough vanish, the input from his camera was faded out, leaving Purves and Lane to 'react' to this – although the actor had not been present with them at all.

Frank Cresswell's lighting got gradually darker during the progress of Blind Man's Bluff, indicating that what had started out as a brightly lit and seemingly innocent game was becoming something far more menacing. The game consisted of four obstacles: a rope stretched over five pinnacles, a series of stepping stones, a plank held up by two steps, and finally a flexible tube through which the player had to crawl to reach home.

The defeat of Joey and Clara, and the duo's reversion to doll form, were achieved largely off-screen. Joey fell off the plank out of vision, whereupon Clara slumped lifeless over the buzzer panel in the control booth. The camera then followed Steven and Dodo finding the next riddle whilst Silvera and Singer vacated the set. As Dodo looked back into the room before leaving for the next game, she saw the two clown doll props which had been left in the positions the artistes had been in beforehand.

As with the next two episodes, on the closing credits the Toymaker's riddle appeared just before the cast and crew credits. The Trilogic Game table was seen in the background of this before the fade to black. After the recording of this episode, Hartnell left *Doctor Who* for his two week break. Problems between Hartnell and the production team had eased a bit since Davis took a softer line with the actor, and Lloyd had used a combination of toughness and diplomacy to earn respect from the series' star. Peter Purves, on the other hand, found his relationship with Lloyd no better than that with Wiles, since both producers took their work on *Doctor Who* very seriously whilst the actor was keen to inject humour into the proceedings.

The Hall of Dolls was recorded on March 25th, using pre-recorded tapes of Hartnell's voice for early scenes with the invisible Doctor, before he is deprived of the power of speech. His absence gave a great boost to both Peter Purves and Jackie Lane, for although they missed Hartnell's presence in studio, it meant that Steven and Dodo had been written better parts to carry the bulk of the story.

The reprise at the start of *The Hall of Dolls* was part of a film recording made of the previous week's episode as Steven and Dodo found the riddle, but omitted the pair seeing the two clown dolls. The first obstacle the pair encountered, a door with a complex lock, was a one wall flat set which was dismantled immediately after the required scene during a recording break. The Toymaker's appearances and disappearances in the first room of chairs during the episode were achieved merely by clever camera angles and Gough's swift movement on and off set.

For the second episode, Carmen Silvera played the bossy Queen of Hearts, and Campbell Singer her dithering husband, King Henry. Make-up and wigs were again used to exaggerate their features into the stylised look of playing cards, accompanied by costumes based on traditional designs. Reg Lever as the Joker had a jester's costume, and cast as the Knave, Cyril, was rotund actor Peter Stephens. The description of Cyril in the script indicated that he was short and fat, "a 'Billy Bunter' of a boy". It was this off-hand piece of description that would cause problems later on.

The chairs for the game against the Hearts family were situated in two rooms, which made use of the metallic blue walls and archways seen the previous week. The new elements were the seven chairs, each of which was a different design. The first room contained chairs 1 to 3, whilst the second room held the other four. Also in the second room were a row of cupboards with TARDIS style doors, all painted white. It was behind the first two of these that four prop playing card dolls were stored. These were actually larger than Jackie Lane, making the scenes in which Dodo had to help Steven carry them between rooms difficult to perform. The remaining three ballerina dolls behind the third door were played by a trio of hired dancers, who also appeared (and were credited) on the subsequent episode. The artistes had their faces heavily made up with red cheeks, pale skin and exaggerated eyelashes to give them a doll-like appearance, and moved jerkily when

One of the playing card dolls, destined to meet a grisly demise upon one of the lethal chairs. Photo © John Wood

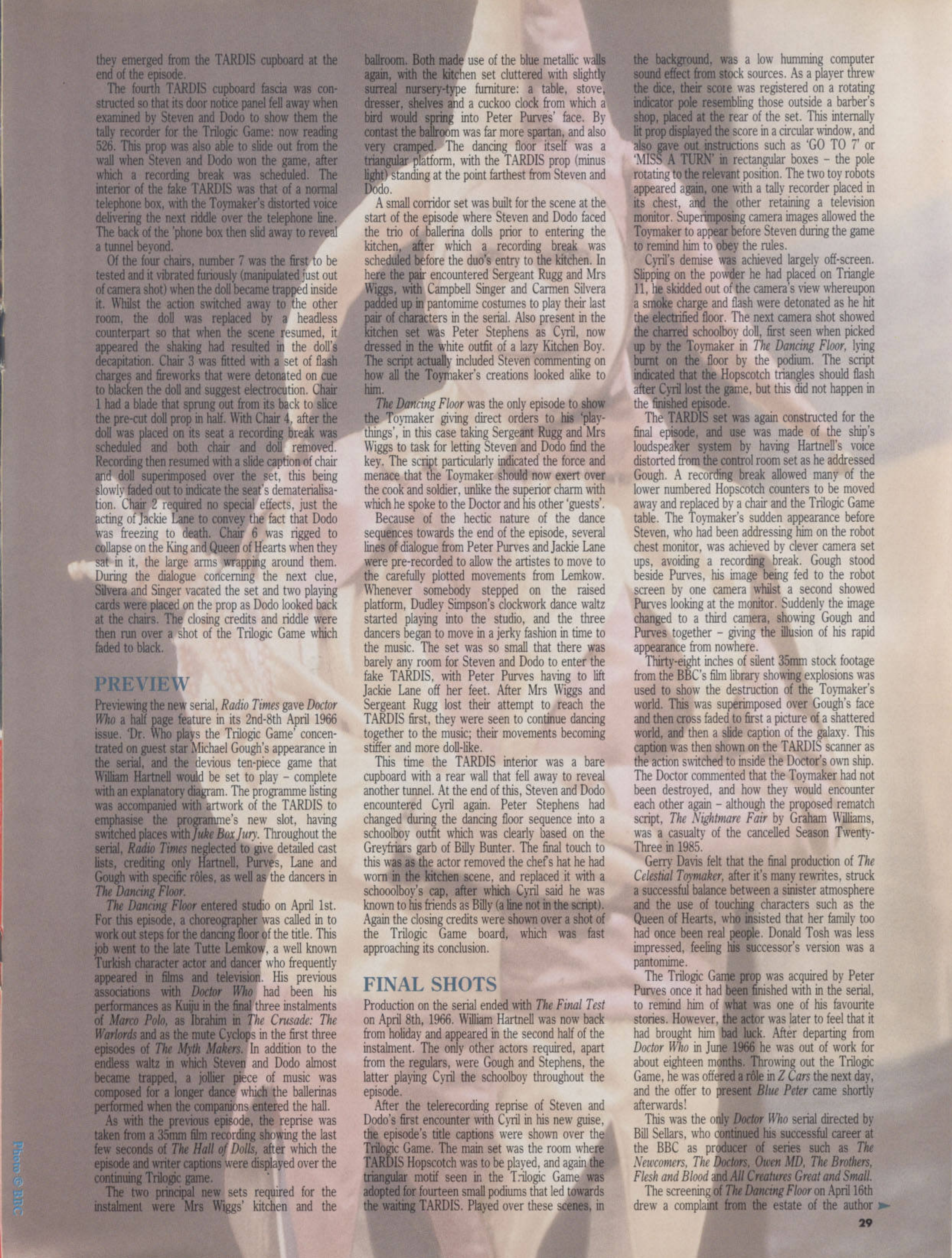


Photo © BBC

they emerged from the TARDIS cupboard at the end of the episode.

The fourth TARDIS cupboard fascia was constructed so that its door notice panel fell away when examined by Steven and Dodo to show them the tally recorder for the Trilogic Game: now reading 526. This prop was also able to slide out from the wall when Steven and Dodo won the game, after which a recording break was scheduled. The interior of the fake TARDIS was that of a normal telephone box, with the Toymaker's distorted voice delivering the next riddle over the telephone line. The back of the 'phone box then slid away to reveal a tunnel beyond.

Of the four chairs, number 7 was the first to be tested and it vibrated furiously (manipulated just out of camera shot) when the doll became trapped inside it. Whilst the action switched away to the other room, the doll was replaced by a headless counterpart so that when the scene resumed, it appeared the shaking had resulted in the doll's decapitation. Chair 3 was fitted with a set of flash charges and fireworks that were detonated on cue to blacken the doll and suggest electrocution. Chair 1 had a blade that sprung out from its back to slice the pre-cut doll prop in half. With Chair 4, after the doll was placed on its seat a recording break was scheduled and both chair and doll removed. Recording then resumed with a slide caption of chair and doll superimposed over the set, this being slowly faded out to indicate the seat's dematerialisation. Chair 2 required no special effects, just the acting of Jackie Lane to convey the fact that Dodo was freezing to death. Chair 6 was rigged to collapse on the King and Queen of Hearts when they sat in it, the large arms wrapping around them. During the dialogue concerning the next clue, Silvera and Singer vacated the set and two playing cards were placed on the prop as Dodo looked back at the chairs. The closing credits and riddle were then run over a shot of the Trilogic Game which faded to black.

PREVIEW

Previewing the new serial, *Radio Times* gave *Doctor Who* a half page feature in its 2nd-8th April 1966 issue. 'Dr. Who plays the Trilogic Game' concentrated on guest star Michael Gough's appearance in the serial, and the devious ten-piece game that William Hartnell would be set to play – complete with an explanatory diagram. The programme listing was accompanied with artwork of the TARDIS to emphasise the programme's new slot, having switched places with *Juke Box Jury*. Throughout the serial, *Radio Times* neglected to give detailed cast lists, crediting only Hartnell, Purves, Lane and Gough with specific rôles, as well as the dancers in *The Dancing Floor*.

The Dancing Floor entered studio on April 1st. For this episode, a choreographer was called in to work out steps for the dancing floor of the title. This job went to the late Tutte Lemkow, a well known Turkish character actor and dancer who frequently appeared in films and television. His previous associations with *Doctor Who* had been his performances as Kuiju in the final three instalments of *Marco Polo*, as Ibrahim in *The Crusade: The Warlords* and as the mute Cyclops in the first three episodes of *The Myth Makers*. In addition to the endless waltz in which Steven and Dodo almost became trapped, a jollier piece of music was composed for a longer dance which the ballerinas performed when the companions entered the hall.

As with the previous episode, the reprise was taken from a 35mm film recording showing the last few seconds of *The Hall of Dolls*, after which the episode and writer captions were displayed over the continuing Trilogic game.

The two principal new sets required for the instalment were Mrs Wiggs' kitchen and the ballroom. Both made use of the blue metallic walls again, with the kitchen set cluttered with slightly surreal nursery-type furniture: a table, stove, dresser, shelves and a cuckoo clock from which a bird would spring into Peter Purves' face. By contast the ballroom was far more spartan, and also very cramped. The dancing floor itself was a triangular platform, with the TARDIS prop (minus light) standing at the point farthest from Steven and Dodo.

A small corridor set was built for the scene at the start of the episode where Steven and Dodo faced the trio of ballerina dolls prior to entering the kitchen, after which a recording break was scheduled before the duo's entry to the kitchen. In here the pair encountered Sergeant Rugg and Mrs Wiggs, with Campbell Singer and Carmen Silvera padded up in pantomime costumes to play their last pair of characters in the serial. Also present in the kitchen set was Peter Stephens as Cyril, now dressed in the white outfit of a lazy Kitchen Boy. The script actually included Steven commenting on how all the Toymaker's creations looked alike to him.

The Dancing Floor was the only episode to show the Toymaker giving direct orders to his 'playthings', in this case taking Sergeant Rugg and Mrs Wiggs to task for letting Steven and Dodo find the key. The script particularly indicated the force and menace that the Toymaker should now exert over the cook and soldier, unlike the superior charm with which he spoke to the Doctor and his other 'guests'.

Because of the hectic nature of the dance sequences towards the end of the episode, several lines of dialogue from Peter Purves and Jackie Lane were pre-recorded to allow the artistes to move to the carefully plotted movements from Lemkow. Whenever somebody stepped on the raised platform, Dudley Simpson's clockwork dance waltz started playing into the studio, and the three dancers began to move in a jerky fashion in time to the music. The set was so small that there was barely any room for Steven and Dodo to enter the fake TARDIS, with Peter Purves having to lift Jackie Lane off her feet. After Mrs Wiggs and Sergeant Rugg lost their attempt to reach the TARDIS first, they were seen to continue dancing together to the music; their movements becoming stiffer and more doll-like.

This time the TARDIS interior was a bare cupboard with a rear wall that fell away to reveal another tunnel. At the end of this, Steven and Dodo encountered Cyril again. Peter Stephens had changed during the dancing floor sequence into a schoolboy outfit which was clearly based on the Greyfriars garb of Billy Bunter. The final touch to this was as the actor removed the chef's hat he had worn in the kitchen scene, and replaced it with a schooolboy's cap, after which Cyril said he was known to his friends as Billy (a line not in the script). Again the closing credits were shown over a shot of the Trilogic Game board, which was fast approaching its conclusion.

FINAL SHOTS

Production on the serial ended with *The Final Test* on April 8th, 1966. William Hartnell was now back from holiday and appeared in the second half of the instalment. The only other actors required, apart from the regulars, were Gough and Stephens, the latter playing Cyril the schoolboy throughout the episode.

After the telerecording reprise of Steven and Dodo's first encounter with Cyril in his new guise, the episode's title captions were shown over the Trilogic Game. The main set was the room where TARDIS Hopscotch was to be played, and again the triangular motif seen in the Trilogic Game was adopted for fourteen small podiums that led towards the waiting TARDIS. Played over these scenes, in the background, was a low humming computer sound effect from stock sources. As a player threw the dice, their score was registered on a rotating indicator pole resembling those outside a barber's shop, placed at the rear of the set. This internally lit prop displayed the score in a circular window, and also gave out instructions such as 'GO TO 7' or 'MISS A TURN' in rectangular boxes – the pole rotating to the relevant position. The two toy robots appeared again, one with a tally recorder placed in its chest, and the other retaining a television monitor. Superimposing camera images allowed the Toymaker to appear before Steven during the game to remind him to obey the rules.

Cyril's demise was achieved largely off-screen. Slipping on the powder he had placed on Triangle 11, he skidded out of the camera's view whereupon a smoke charge and flash were detonated as he hit the electrified floor. The next camera shot showed the charred schoolboy doll, first seen when picked up by the Toymaker in *The Dancing Floor*, lying burnt on the floor by the podium. The script indicated that the Hopscotch triangles should flash after Cyril lost the game, but this did not happen in the finished episode.

The TARDIS set was again constructed for the final episode, and use was made of the ship's loudspeaker system by having Hartnell's voice distorted from the control room set as he addressed Gough. A recording break allowed many of the lower numbered Hopscotch counters to be moved away and replaced by a chair and the Trilogic Game table. The Toymaker's sudden appearance before Steven, who had been addressing him on the robot chest monitor, was achieved by clever camera set ups, avoiding a recording break. Gough stood beside Purves, his image being fed to the robot screen by one camera whilst a second showed Purves looking at the monitor. Suddenly the image changed to a third camera, showing Gough and Purves together – giving the illusion of his rapid appearance from nowhere.

Thirty-eight inches of silent 35mm stock footage from the BBC's film library showing explosions was used to show the destruction of the Toymaker's world. This was superimposed over Gough's face and then cross faded to first a picture of a shattered world, and then a slide caption of the galaxy. This caption was then shown on the TARDIS scanner as the action switched to inside the Doctor's own ship. The Doctor commented that the Toymaker had not been destroyed, and how they would encounter each other again – although the proposed rematch script, *The Nightmare Fair* by Graham Williams, was a casualty of the cancelled Season Twenty-Three in 1985.

Gerry Davis felt that the final production of *The Celestial Toymaker*, after it's many rewrites, struck a successful balance between a sinister atmosphere and the use of touching characters such as the Queen of Hearts, who insisted that her family too had once been real people. Donald Tosh was less impressed, feeling his successor's version was a pantomime.

The Trilogic Game prop was acquired by Peter Purves once it had been finished with in the serial, to remind him of what was one of his favourite stories. However, the actor was later to feel that it had brought him bad luck. After departing from *Doctor Who* in June 1966 he was out of work for about eighteen months. Throwing out the Trilogic Game, he was offered a rôle in *Z Cars* the next day, and the offer to present *Blue Peter* came shortly afterwards!

This was the only *Doctor Who* serial directed by Bill Sellars, who continued his successful career at the BBC as producer of series such as *The Newcomers, The Doctors, Owen MD, The Brothers, Flesh and Blood* and *All Creatures Great and Small.*

The screening of *The Dancing Floor* on April 16th drew a complaint from the estate of the author ➤

Frank Richards, regarding the apparently unauthorised use of Billy Bunter, whilst viewers complained about *Doctor Who* turning the much-loved literary character into a more evil figure. Whilst it was clear that Peter Stephens was both dressed and acted like the famous Fat Owl of the Remove, and referred to himself as Billy, the BBC went to pains to point out that this was merely the character of Cyril pretending to be a Bunter-like character. A continuity announcement to this effect was made after the transmission of *The Final Test* the following week. This fuss could have been avoided had Davis' original idea of having Cyril appear as the Artful Dodger from *Oliver Twist* been adopted.

For the transmission of *The Final Test, Radio Times* ran a black-and-white photograph of William Hartnell with the programme listing. In the same issue was a letter from I.M. Rae of Leamington Spa, whose eight year old son had asked for a version of the Trilogic Game, the ten piece version of which he could complete in twenty-three minutes, ten seconds. Two weeks later, there was further correspondence on the matter, from Andrew Burton aged fourteen, who said that according to legend, if a sixty-four piece version of the game was played with a move made every second, it would take millions of years and conclude with the world exploding! On a more realistic level, he felt that *The Celestial Toymaker* was one of the best stories ever, ranking alongside the Dalek serials.

For the first week of transmission, *The Celestial Toymaker* had been up against other telefantasy, in the form of Gerry Anderson's *Thunderbirds* on ATV-London and Irwin Allen's *Lost in Space* on Southern, whilst ABC had run the popular music show *Thank Your Lucky Stars.* The remaining three episodes went out against *Thank Your Lucky Stars* in most areas, whilst ATV-London scheduled Anglia's new rural soap-opera, *Weavers Green* against the Doctor's latest adventure.

The ratings for the serial were a distinct improvement over those for *The Massacre* and *The Ark*, helped mainly by a slot change from 5.15pm to 5.50pm. However, the audience appreciation levels were not as healthy, and it seemed that the nursery nightmare was not to the viewers' tastes. It continued a downward trend that would hit an all time low with the following serial, *The Gunfighters.*

The serial was sold to Australia as a set of telerecordings in October 1966 and rated 'G' classification, whilst New Zealand screened it as part of its fourth season in the summer of 1969. The 2-inch 405 line videotapes and 16mm telerecordings were junked by the BBC between 1973 and 1976 when it was felt that all potential markets for the programme had been used up and the episodes were of no further use.

Although *The Celestial Toymaker* had been believed lost, a 16mm telerecording of the closing instalment, *The Final Test,* was recovered from the vaults of ABC in Australia during Spring, 1984. The sound and picture quality of the print were poor, and it had also been cut by a few seconds to remove the caption slide reading "Next Episode: *A Holiday for the Doctor*" just prior to the closing credits roller caption.

The serial was novelized in 1985 by Gerry Davis' girlfriend, Alison Bingeman, with some input from Davis himself. It was published as *Doctor Who: The Celestial Toymaker* in hardback by WH Allen in June 1986, and then in November 1986 as paperback No. 111 from Target. The cover was a painting by Graham Potts, and Davis wrote a brief foreword explaining some of the complexities of the story's production. The paperback was reissued in December 1992, with a new cover by Alister Pearson.

The existing telerecording of *The Final Test* was selected as one of three episodes on BBC Video's *Doctor Who – The Hartnell Years* released in June 1991.

Andrew Pixley

Photo © BBC

THE CELESTIAL TOYMAKER
SERIAL Y
CAST

William Hartnell (*Dr. Who*)†, with Peter Purves (*Steven*), Jackie Lane (*Dodo*) and featuring Michael Gough (*Toymaker*) with Campbell Singer (*Joey*) [1], Carmen Silvera (*Clara*) [1], Campbell Singer (*King of Hearts*) [2], Carmen Silvera (*Queen of Hearts*) [2], Peter Stephens (*Knave of Hearts*) [2], Reg Lever (*Joker*) [2], Campbell Singer (*Sergeant Rugg*) [3], Carmen Silvera (*Mrs Wiggs*) [3], Peter Stephens (*Kitchen Boy*) [3], Peter Stephens (*Cyril*) [3-4].
† Credited on all episodes, although voice only in *The Hall of Dolls* and absent from *The Dancing Floor.*

DANCERS

Beryl Braham, Ann Harrison, Delia Lindon (*Ballerina Dolls*) [3]†
† Also appear uncredited in *The Halls of Dolls*

EXTRAS

Albert Ward (*Double for Dr. Who*).

CREDITS

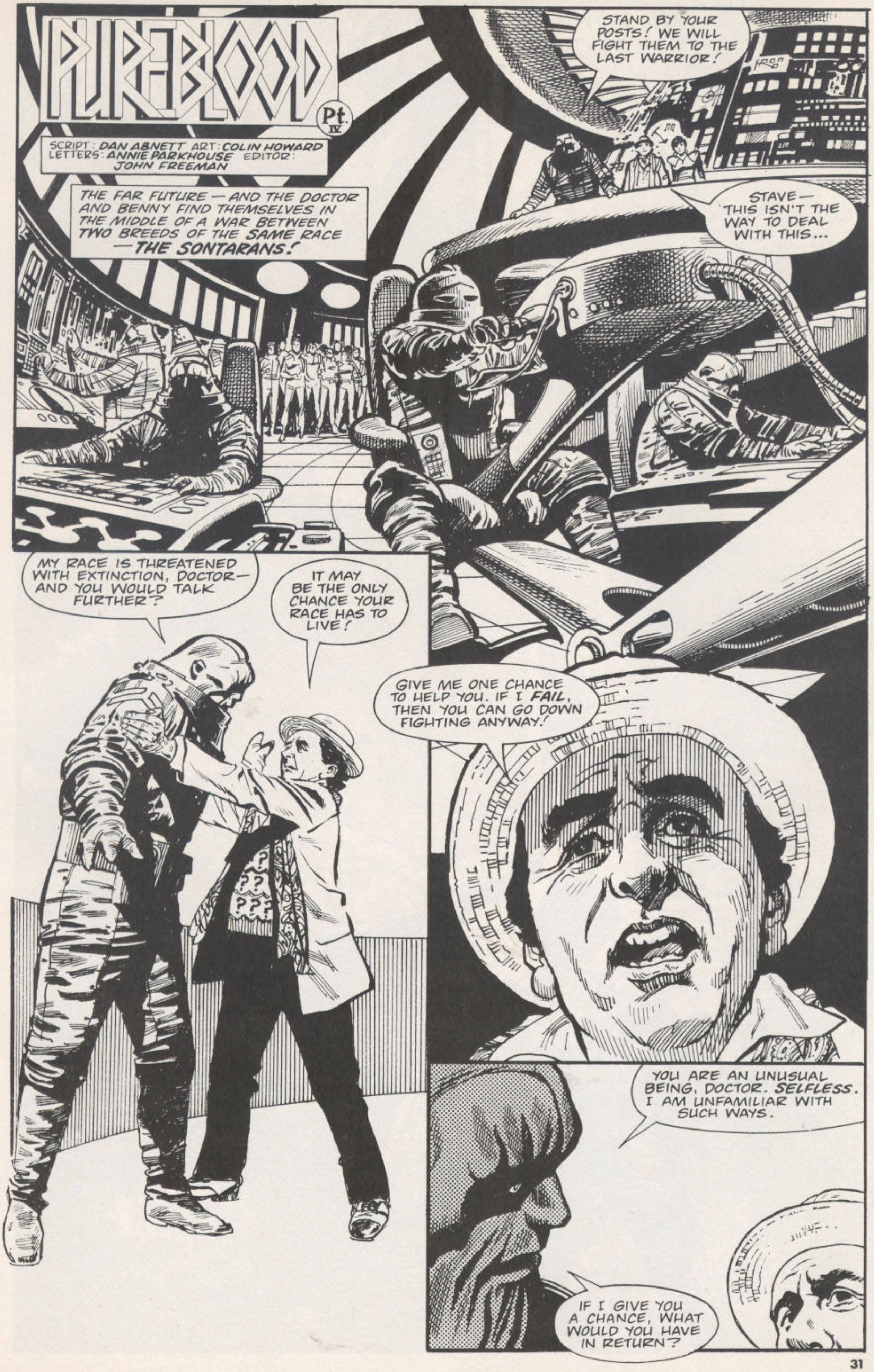
Written by Brian Hayles [Script by Gerry Davis, with material by Donald Tosh from an idea by Hayles]. Choreography by Tutte Lemkow [3]. Title music by Ron Grainer and the BBC Radiophonic Workshop. Incidental music by Dudley Simpson. Costumes: Daphne Dare [4]. Make-up: Sonia Markham [4]. Lighting: Frank Cresswell [4]. Sound: Alan Fogg [4]. Story Editor: Gerry Davis. Designer: John Wood. Producer: Innes Lloyd. Directed by Bill Sellars.

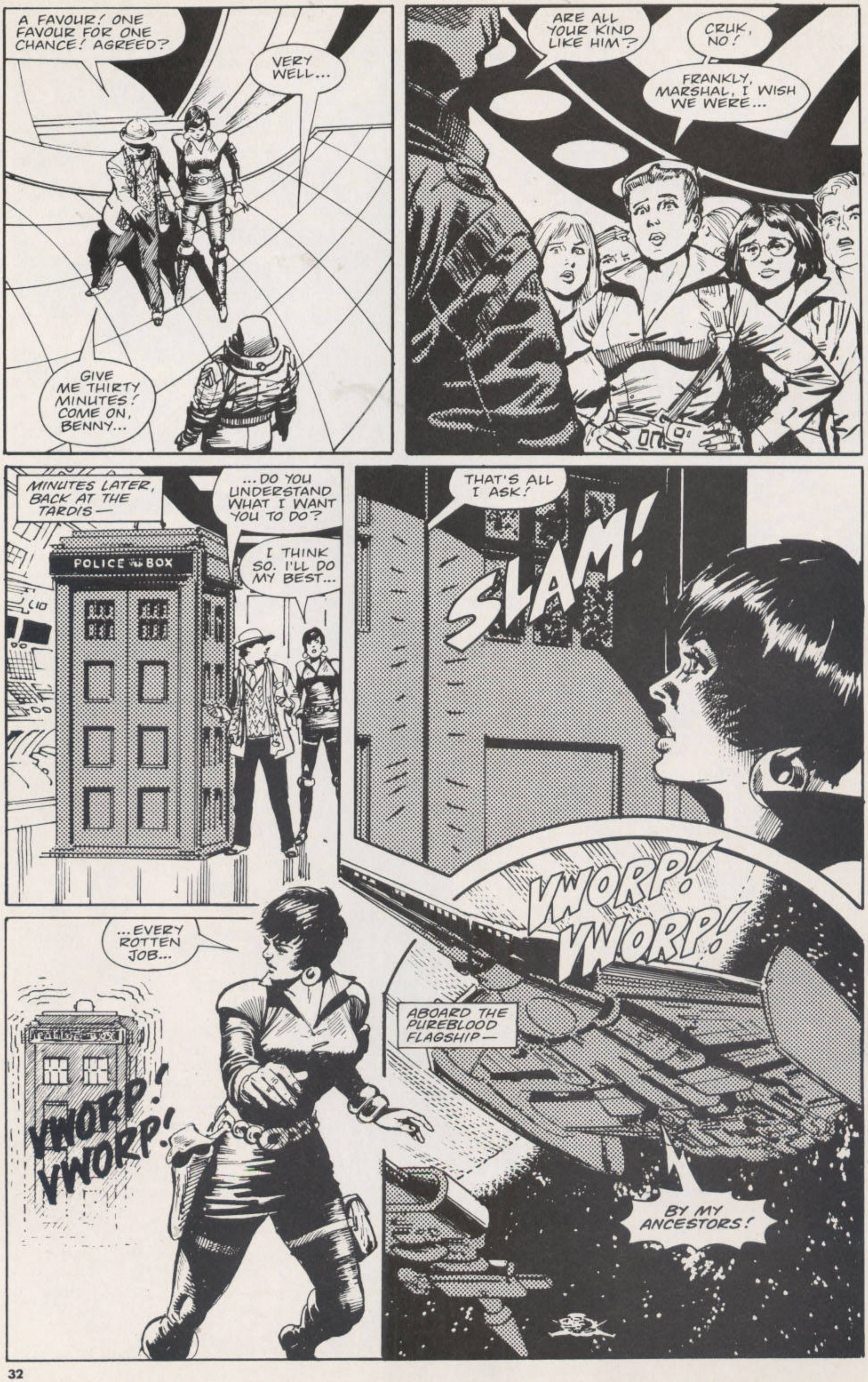
BROADCAST DETAILS

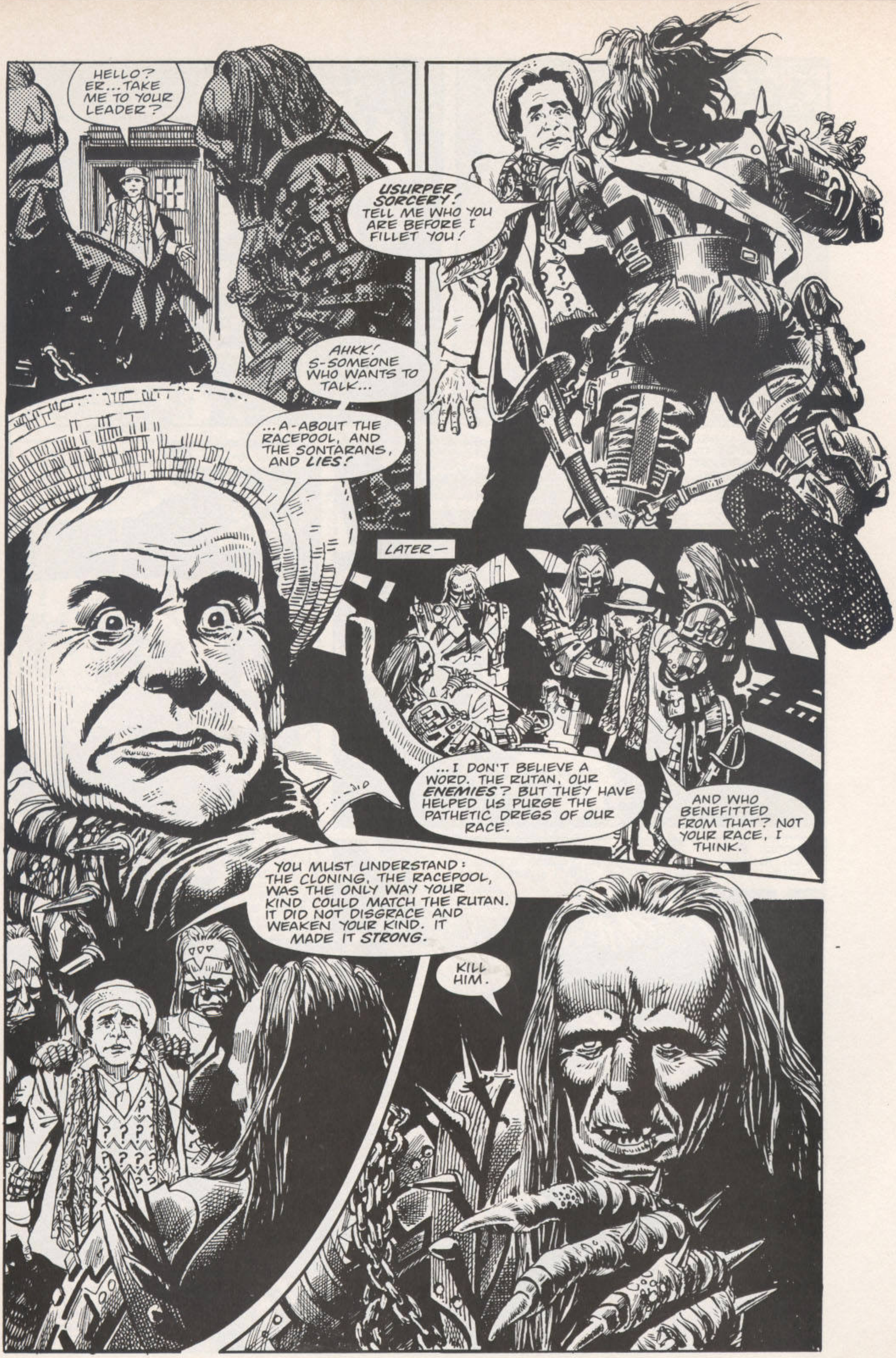
The Celestial Toyroom	2nd April, 1966	5.50pm-6.15pm
The Hall of Dolls	9th April, 1966	5.50pm-6.15pm
The Dancing Floor	16th April, 1966	5.50pm-6.15pm
The Final Test	23rd April, 1966	5.50pm-6.15pm

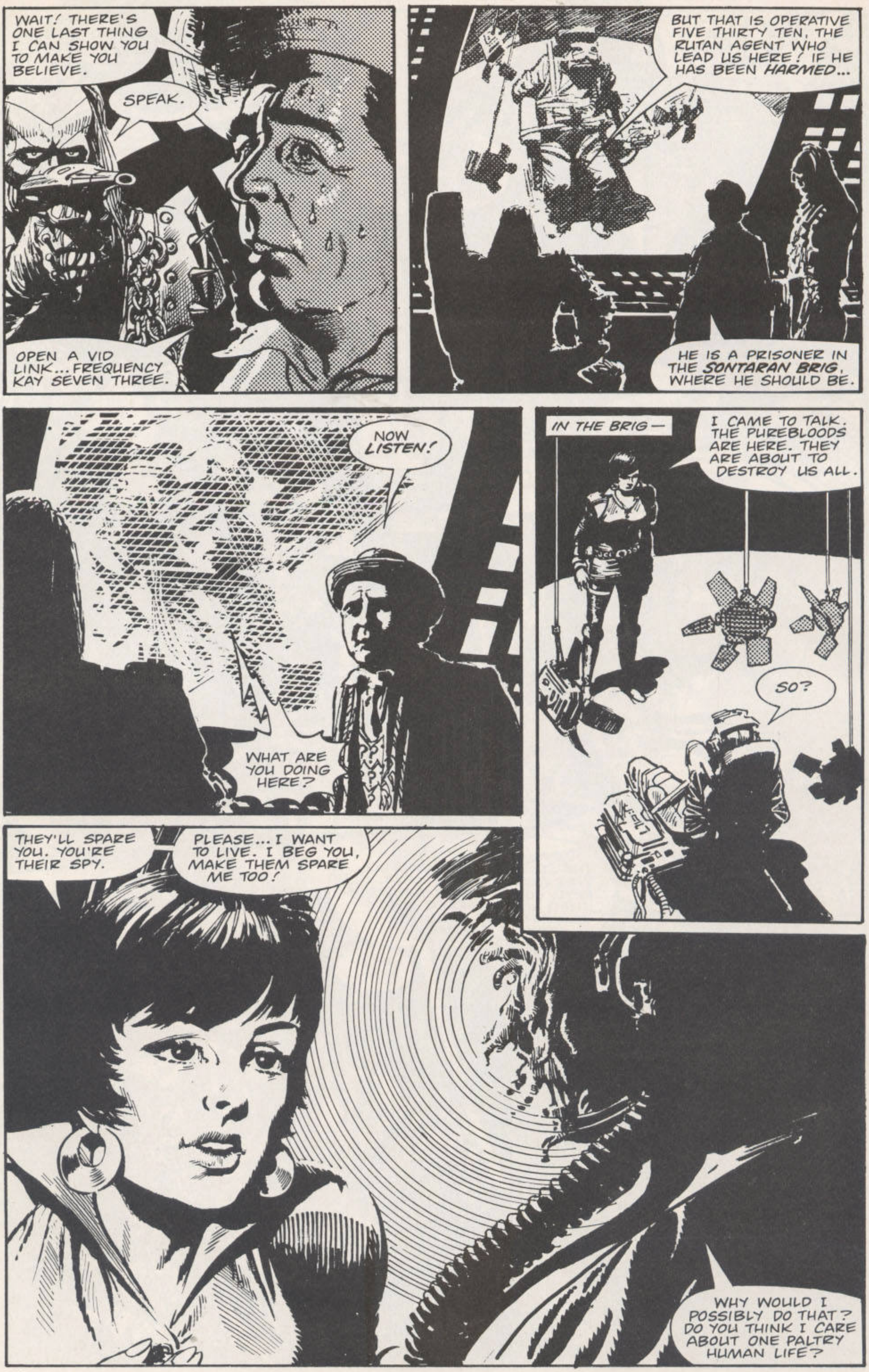
Viewing Figures:
The Celestial Toyroom: 8.0M (44th), *The Hall of Dolls:* 8.0M (49th), *The Dancing Floor:* 9.4M (32nd), *The Final Test:* 7.8M (36th)

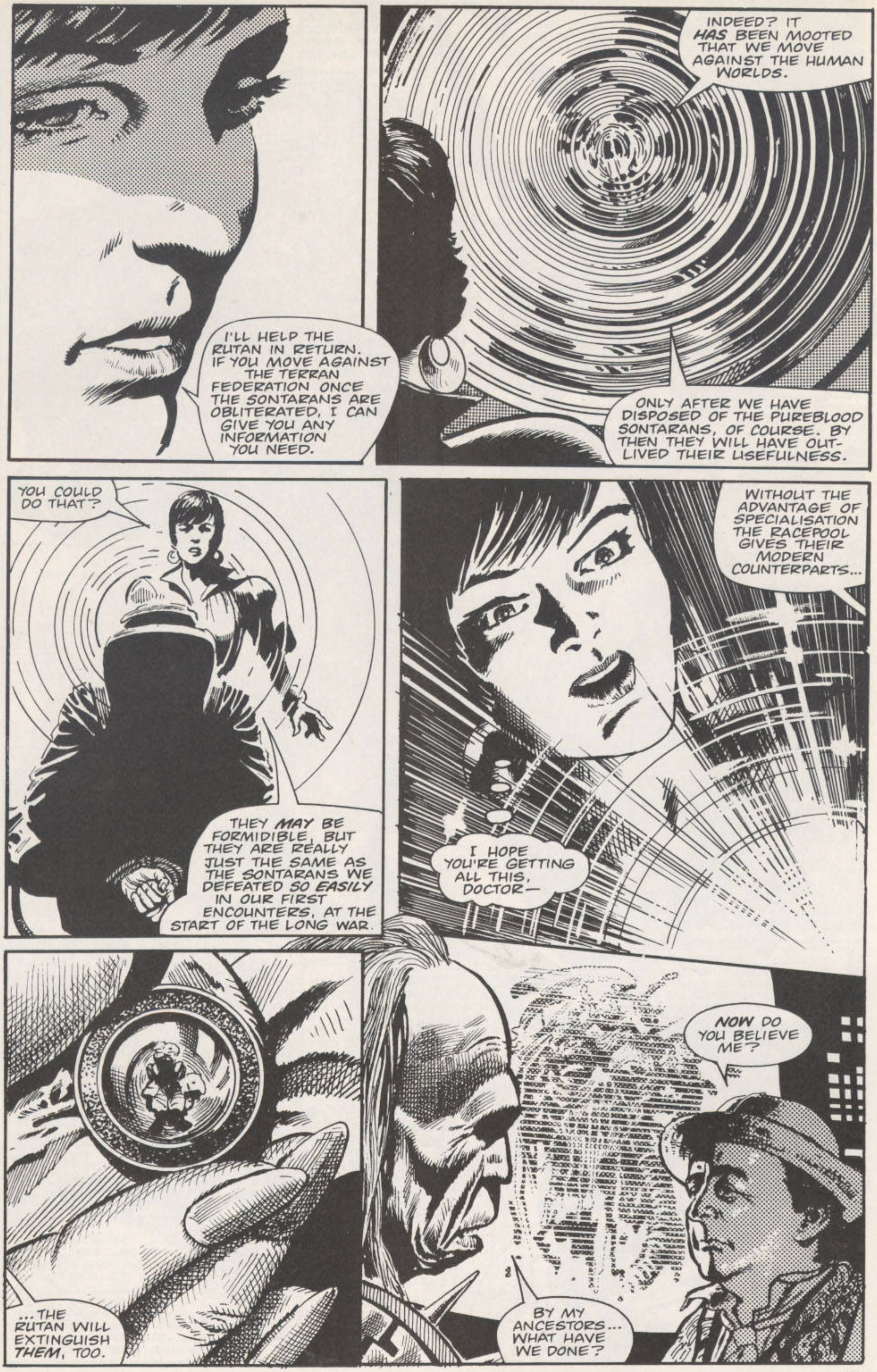
Audience Appreciation:
The Celestial Toyroom: 48%, The Hall of Dolls: 49%, *The Dancing Floor:* 44%, *The Final Test:* 43%

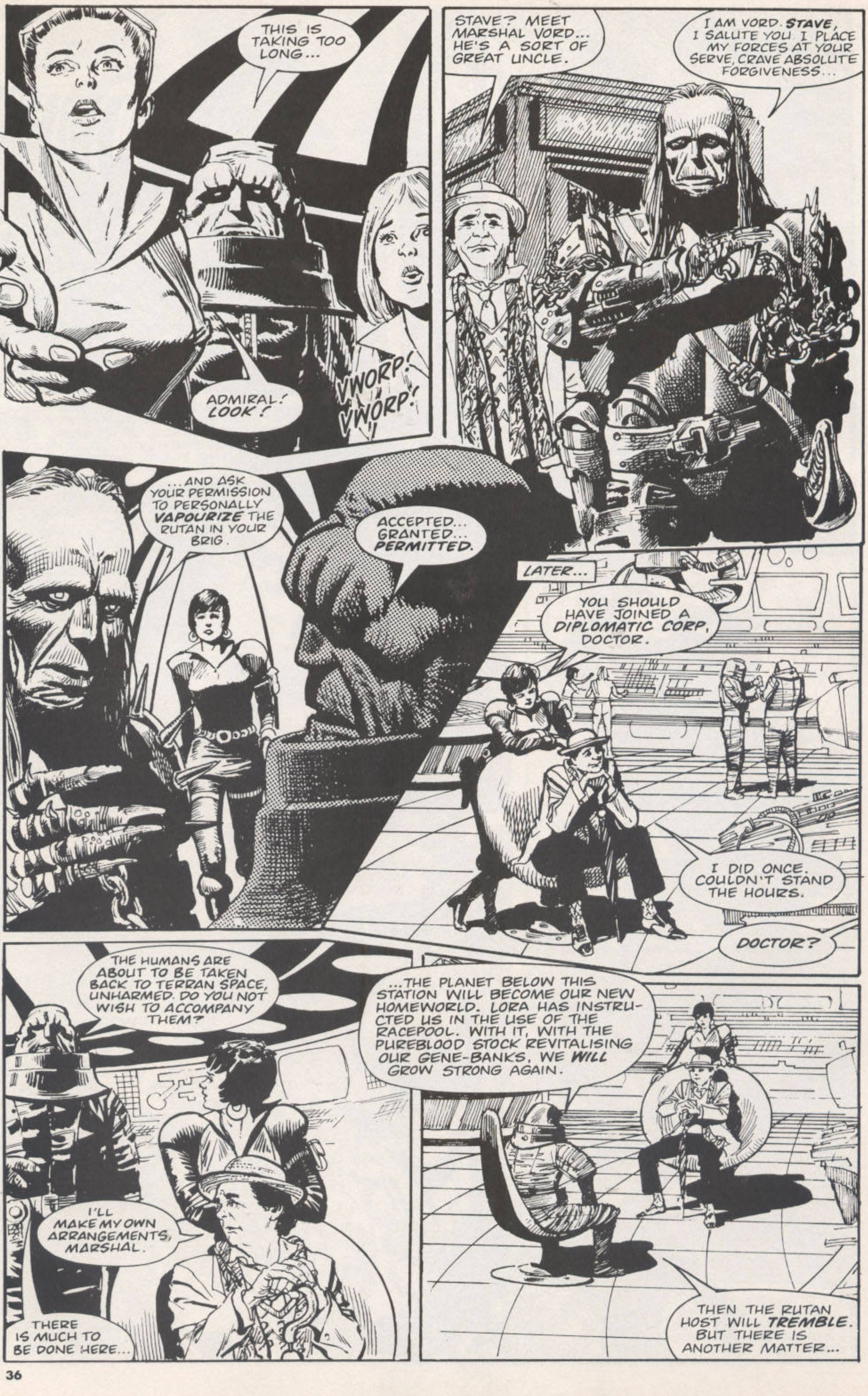

PURE-BLOOD Pt. IV
SCRIPT: DAN ABNETT ART: COLIN HOWARD LETTERS: ANNIE PARKHOUSE EDITOR: JOHN FREEMAN
THE FAR FUTURE — AND THE DOCTOR AND BENNY FIND THEMSELVES IN THE MIDDLE OF A WAR BETWEEN TWO BREEDS OF THE SAME RACE — THE SONTARANS!
STAND BY YOUR POSTS! WE WILL FIGHT THEM TO THE LAST WARRIOR!
STAVE — THIS ISN'T THE WAY TO DEAL WITH THIS...
MY RACE IS THREATENED WITH EXTINCTION, DOCTOR — AND YOU WOULD TALK FURTHER?
IT MAY BE THE ONLY CHANCE YOUR RACE HAS TO LIVE!
GIVE ME ONE CHANCE TO HELP YOU. IF I FAIL, THEN YOU CAN GO DOWN FIGHTING ANYWAY!
YOU ARE AN UNUSUAL BEING, DOCTOR. SELFLESS. I AM UNFAMILIAR WITH SUCH WAYS.
IF I GIVE YOU A CHANCE, WHAT WOULD YOU HAVE IN RETURN?

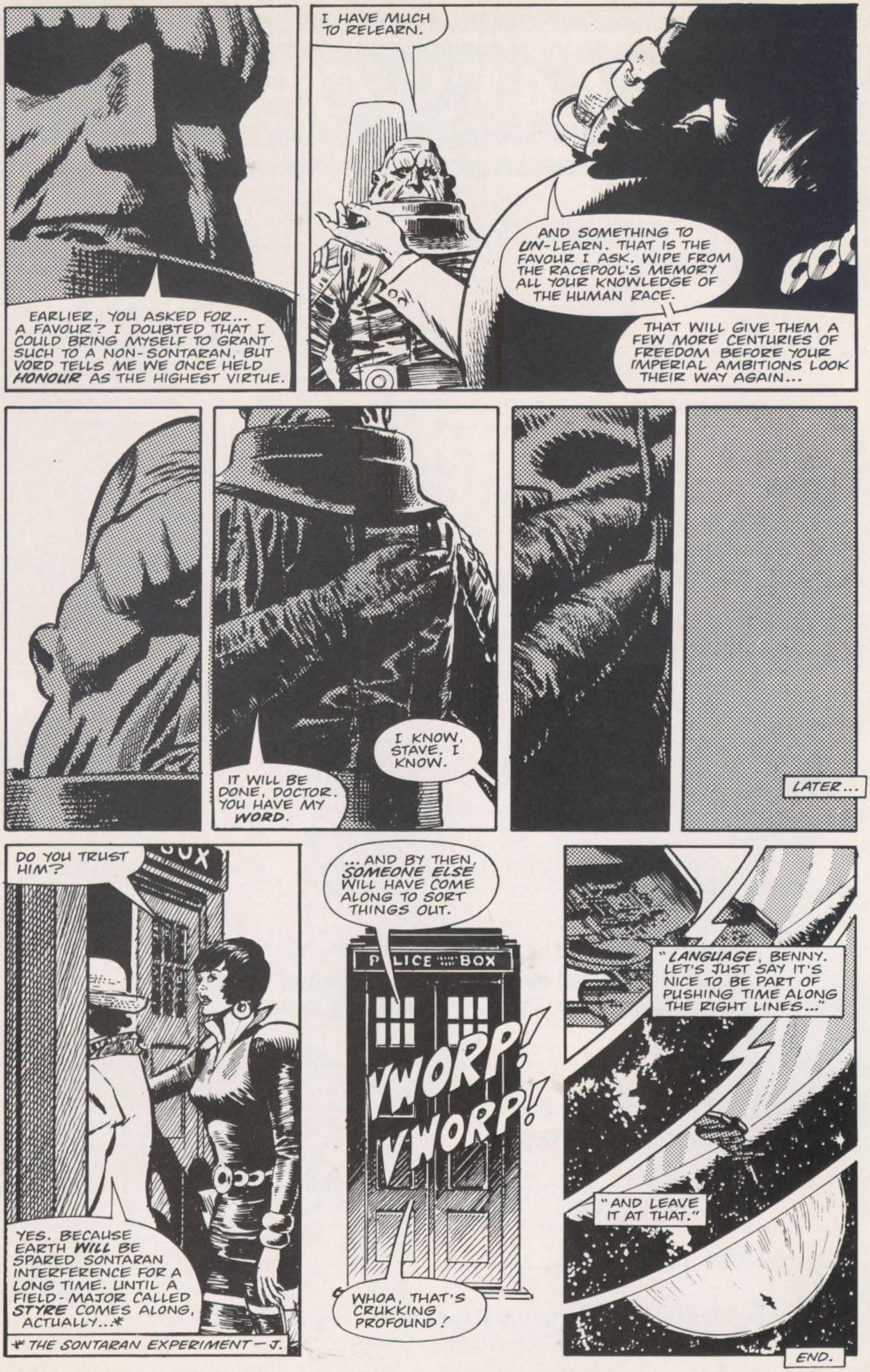

A FAVOUR! ONE FAVOUR FOR ONE CHANCE! AGREED?
VERY WELL...
GIVE ME THIRTY MINUTES! COME ON, BENNY...
ARE ALL YOUR KIND LIKE HIM?
CRUK, NO!
FRANKLY, MARSHAL, I WISH WE WERE...
MINUTES LATER, BACK AT THE TARDIS—
...DO YOU UNDERSTAND WHAT I WANT YOU TO DO?
I THINK SO. I'LL DO MY BEST...
POLICE BOX
THAT'S ALL I ASK!
SLAM!
VWORP! VWORP!
...EVERY ROTTEN JOB...
VWORP! VWORP!
ABOARD THE PUREBLOOD FLAGSHIP—
BY MY ANCESTORS!


HELLO? ER... TAKE ME TO YOUR LEADER?
USURPER SORCERY! TELL ME WHO YOU ARE BEFORE I FILLET YOU!
AHKK! S-SOMEONE WHO WANTS TO TALK...
...A-ABOUT THE RACEPOOL, AND THE SONTARANS, AND LIES!
LATER—
...I DON'T BELIEVE A WORD. THE RUTAN, OUR ENEMIES? BUT THEY HAVE HELPED US PURGE THE PATHETIC DREGS OF OUR RACE.
AND WHO BENEFITTED FROM THAT? NOT YOUR RACE, I THINK.
YOU MUST UNDERSTAND: THE CLONING, THE RACEPOOL, WAS THE ONLY WAY YOUR KIND COULD MATCH THE RUTAN. IT DID NOT DISGRACE AND WEAKEN YOUR KIND. IT MADE IT STRONG.
KILL HIM.


WAIT! THERE'S ONE LAST THING I CAN SHOW YOU TO MAKE YOU BELIEVE.
SPEAK.
OPEN A VID LINK... FREQUENCY KAY SEVEN THREE.
BUT THAT IS OPERATIVE FIVE THIRTY TEN, THE RUTAN AGENT WHO LEAD US HERE! IF HE HAS BEEN *HARMED*...
HE IS A PRISONER IN THE ***SONTARAN BRIG***, WHERE HE SHOULD BE.
NOW *LISTEN!*
WHAT ARE YOU DOING HERE?
IN THE BRIG—
I CAME TO TALK. THE PUREBLOODS ARE HERE. THEY ARE ABOUT TO DESTROY US ALL.
SO?
THEY'LL SPARE YOU. YOU'RE THEIR SPY.
PLEASE... I WANT TO LIVE. I BEG YOU, MAKE THEM SPARE ME TOO!
WHY WOULD I POSSIBLY DO THAT? DO YOU THINK I CARE ABOUT ONE PALTRY HUMAN LIFE?


INDEED? IT *HAS* BEEN MOOTED THAT WE MOVE AGAINST THE HUMAN WORLDS.
I'LL HELP THE RUTAN IN RETURN. IF YOU MOVE AGAINST THE TERRAN FEDERATION ONCE THE SONTARANS ARE OBLITERATED, I CAN GIVE YOU ANY INFORMATION YOU NEED.
ONLY AFTER WE HAVE DISPOSED OF THE PUREBLOOD SONTARANS, OF COURSE. BY THEN THEY WILL HAVE OUTLIVED THEIR USEFULNESS.
YOU COULD DO THAT?
THEY *MAY* BE FORMIDIBLE, BUT THEY ARE REALLY JUST THE SAME AS THE SONTARANS WE DEFEATED SO *EASILY* IN OUR FIRST ENCOUNTERS, AT THE START OF THE LONG WAR.
WITHOUT THE ADVANTAGE OF SPECIALISATION THE RACEPOOL GIVES THEIR MODERN COUNTERPARTS...
I HOPE YOU'RE GETTING ALL THIS, DOCTOR—
...THE RUTAN WILL EXTINGUISH *THEM*, TOO.
NOW DO YOU BELIEVE ME?
BY MY ANCESTORS... WHAT HAVE WE DONE?


THIS IS TAKING TOO LONG...
ADMIRAL! LOOK!
VWORP! VWORP!
STAVE? MEET MARSHAL VORD... HE'S A SORT OF GREAT UNCLE.
I AM VORD. STAVE, I SALUTE YOU. I PLACE MY FORCES AT YOUR SERVE, CRAVE ABSOLUTE FORGIVENESS...
...AND ASK YOUR PERMISSION TO PERSONALLY VAPOURIZE THE RUTAN IN YOUR BRIG.
ACCEPTED... GRANTED... PERMITTED.
LATER...
YOU SHOULD HAVE JOINED A DIPLOMATIC CORP, DOCTOR.
I DID ONCE. COULDN'T STAND THE HOURS.
DOCTOR?
THE HUMANS ARE ABOUT TO BE TAKEN BACK TO TERRAN SPACE, UNHARMED. DO YOU NOT WISH TO ACCOMPANY THEM?
I'LL MAKE MY OWN ARRANGEMENTS, MARSHAL.
THERE IS MUCH TO BE DONE HERE...
...THE PLANET BELOW THIS STATION WILL BECOME OUR NEW HOMEWORLD. LORA HAS INSTRUCTED US IN THE USE OF THE RACEPOOL. WITH IT, WITH THE PUREBLOOD STOCK REVITALISING OUR GENE-BANKS, WE WILL GROW STRONG AGAIN.
THEN THE RUTAN HOST WILL TREMBLE. BUT THERE IS ANOTHER MATTER...


EARLIER, YOU ASKED FOR... A FAVOUR? I DOUBTED THAT I COULD BRING MYSELF TO GRANT SUCH TO A NON-SONTARAN, BUT VORD TELLS ME WE ONCE HELD **HONOUR** AS THE HIGHEST VIRTUE.
I HAVE MUCH TO RELEARN.
AND SOMETHING TO *UN*-LEARN. THAT IS THE FAVOUR I ASK. WIPE FROM THE RACEPOOL'S MEMORY ALL YOUR KNOWLEDGE OF THE HUMAN RACE.
THAT WILL GIVE THEM A FEW MORE CENTURIES OF FREEDOM BEFORE YOUR IMPERIAL AMBITIONS LOOK THEIR WAY AGAIN...
IT WILL BE DONE, DOCTOR. YOU HAVE MY **WORD**.
I KNOW, STAVE. I KNOW.
LATER...
DO YOU TRUST HIM?
YES. BECAUSE EARTH **WILL** BE SPARED SONTARAN INTERFERENCE FOR A LONG TIME. UNTIL A FIELD-MAJOR CALLED **STYRE** COMES ALONG, ACTUALLY...*
* THE SONTARAN EXPERIMENT — J.
...AND BY THEN, ***SOMEONE ELSE*** WILL HAVE COME ALONG TO SORT THINGS OUT.
POLICE BOX
VWORP! VWORP!
WHOA, THAT'S CRUKKING PROFOUND!
"*LANGUAGE*, BENNY. LET'S JUST SAY IT'S NICE TO BE PART OF PUSHING TIME ALONG THE RIGHT LINES..."
"AND LEAVE IT AT THAT."
END.

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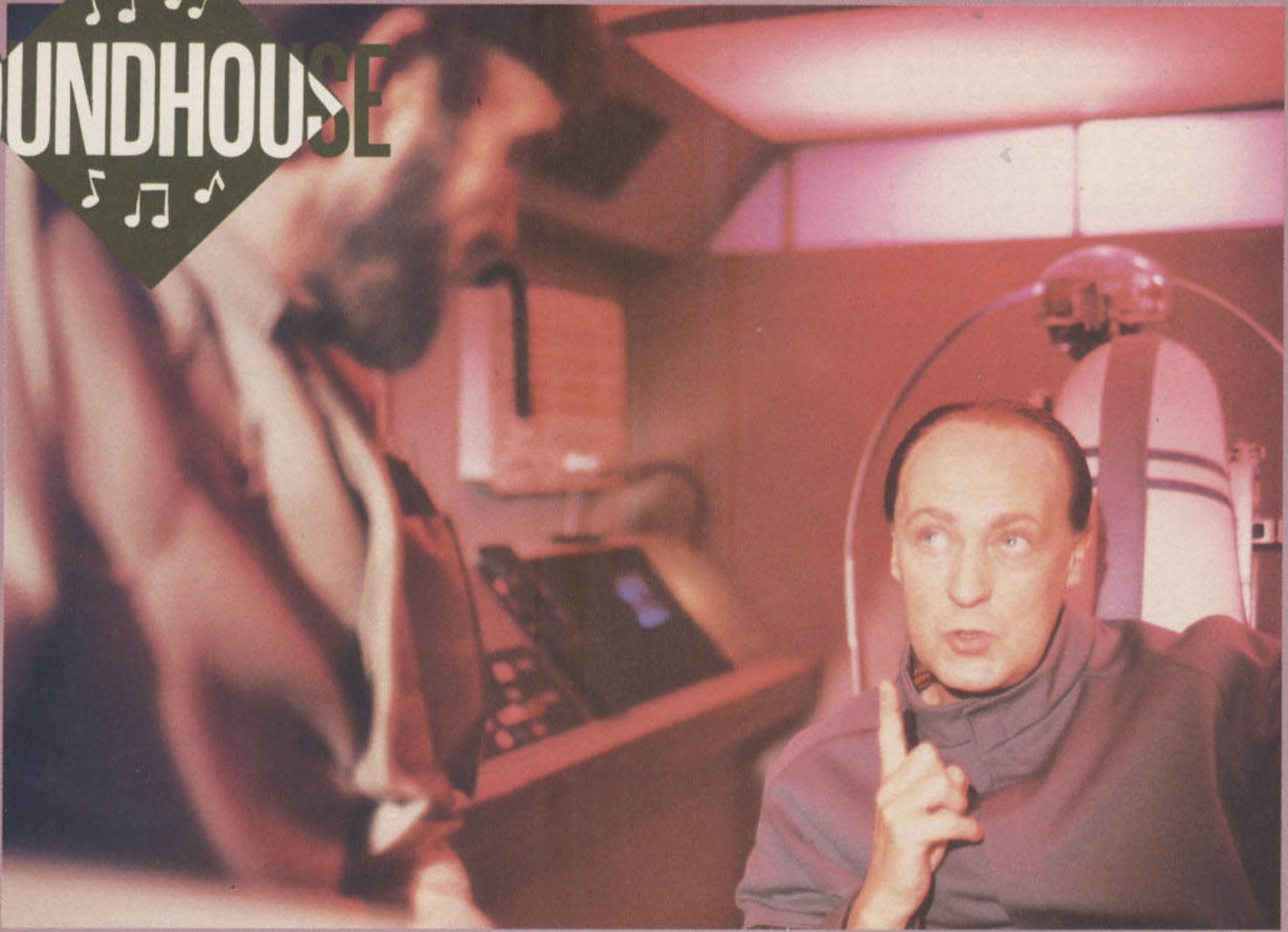
Photo © BBC Video

Austen Atkinson-Broadbelt continues his delve into the workings of the BBC's Radiophonic Workshop by talking to Eighties composer Roger Limb, whose work encompasses three Doctors.

A man of many talents, Roger Limb's credits include working as a television announcer, a vision mixer and a radio studio manager. Despite this, it is the call of music which has dominated his life. He first learnt to play the piano at the age of four, wrote and performed pop music in his early teens, and played jazz in the evenings on the bass guitar. Twenty years ago, in 1972, Roger first stumbled onto the BBC Radiophonic Workshop. On fellow musician Paddy Kingsland's suggestion, he applied for an attachment and succeeded in joining one of the most unusual and creative departments within the BBC. I began by asking Roger to explain how, in the capacity of an incidental musician, he would initially approach a *Doctor Who* story.

"*Doctor Who* scripts were always sent to you before you started any work but I found them difficult to latch onto. Obviously scripts are not meant to be read in the same way that a book is meant to be read; you have to plough through the stage directions and things like that. It's very difficult to find character development and you get certain fixed ideas from the script about certain characters which are always changed during rehearsal. So the first two or three *Doctor Who* stories that I worked on, I read the scripts religiously. Towards the end of my period with the show I just looked at the synopses until I saw the video because, needless to say, you get a lot more out of a video than a cold script. It was interesting reading scripts, but I found them hard going. I quite often found the visual realisation to be very different from my own imaginary visualisation of the story. It wasn't only limited to changes of character, either. For example, with the Melkur character in *The Keeper of Traken*, the first story I did, I imagined him to be a great granite thing, at least twelve feet tall. It was in fact a wonderfully made robot, but basically it was a robot. Although it was a good one, as robots go, it was nothing like I had imagined it from the script. That really brought me down to earth."

I asked Roger if his conceptualisation of a story's score would begin at script stage.

"No I don't think that I ever had music in mind. Quite often I would talk to the director who would say something like,

►

Arc of Infinity contained some "good bits" of music, according to Roger Limb. Photo © BBC

'When we have this character on screen we should have a theme.' For example, I think Nyssa appeared for the very first time in *Traken* and the idea was that she would have a little theme. But you know whatever I'm writing for, and I've written for lots of dramas, the idea of having a theme for a particular personality always seems a bit self-conscious unless it's done extremely subtly. I don't think that I got music ideas from the script because it's when you see the video that you start to get the pace; the way it's cut. That's when you get the sound of the thing, you hear peoples voices, you get to hear backgrounds and you actually see the different environments involved in the plot. For example on the second story that I worked on, *Four to Doomsday*. I read the script and I knew what was happening. But it was only when I saw the opening shots of the Doctor and company go inside a very high-tech laboratory, with a manopticon whizzing away, that I realised that the music was going to have to be overtly electronic. When I say that, I mean quite abstract-sounding, in a way, to enhance all of those wonderful shots. You just do not see that when you read a script. Some of the music for *Four to Doomsday* is on one of the *Doctor Who* CDs and I was very happy for that to go ahead; some of the music for that show did turn out to be quite good.

TIME

"There are other problems for us. Quite often you are just not left enough time in the editing of the video. They say that they want a character's theme, but if you've only got a second and a half from the end of one scene to the beginning of the next, there isn't much room for the development of a theme.

"Sometimes we used to play jokes on our producer, John Nathan-Turner. When we were doing the dub for *Four to Doomsday,* we had that huge spacecraft fly overhead and we put on a different soundtrack. Rather than my music, we put on the British Airways theme: 'We'll take good care of you . . .' we all rolled around about that, then wound back to the beginning and got on with showing him the real stuff."

I asked Roger himself where the inspiration for his *Doctor Who* musical scores comes from.

"I never use the word 'inspiration'. Basically, if you are talking to a camera man, you don't ask him where his inspiration for a shot comes from. He's got to line up some nice looking shots and I've got to line up some nice sounding music. I *do* have a smart arse answer. I've been involved with music for forty-seven years, everything that I have done in the music field up until now is my inspiration; learning to play the piano and the bass guitar, playing in jazz groups, studying music at University, working here. Whenever I sit down at a keyboard all of that stuff is rattling around in my brain. So that's where the inspiration, if you want to call it that, comes from."

Did Roger ever have trouble tackling *Doctor Who*?

"I don't have difficulty in tackling a programme. Quite often I have difficulty in coaxing it to be finished, if you know what I mean. Ideas are two-a-penny, but finishing it and polishing it . . . you know what they say, one per cent inspiration and ninety-nine per cent hard work.

"Working in TV and film you have to shoehorn your music to fit the pictures and that's difficult. You have to make decisions about your music; you play a theme and think, 'Oops it's too long, can I cut the last two notes? No that sounds strange, so I'll cut two notes in the middle of the theme and yes that's working now.' It's no good having wonderful flights of fancy, it doesn't work that way, You have to compromise all the time to make the music work and sometimes it sounds okay."

I asked Roger if music is ever performed before the visuals are filmed?

"Sometimes, but not often in drama. I've just finished working on a show called *Telling Tales,* and there's a series of characters who appear on screen played by one guy. Every time he changes character a different theme comes in. I've done a lot of that blind and sent it off to the producer in Manchester and he's going to lay it on at the dub. It can work well, but usually it's tricky. Television is basically a picture medium and sound has to come afterwards. Unless of course you actually set out to do something like Disney's *Fantasia,* where they had the score and wrote the pictures around it. That's fine for *Fantasia* but for drama, and indeed most things, it doesn't work that way. In American dramas, the composer quite often supplies a library ot pieces of music; short sharp cuts of music lasting three seconds, five seconds or ten seconds. They are quite often taken into consideration at the edit. They are even taken along to the recording so that if somebody says something significant there might be ten seconds after the speech for the music to set the mood for the next shot. Quite often, and I used to complain about this on *Doctor Who,* I used to say 'When you're editing, use your imagination and leave a gap for the music to do the job that you want it to do.' Some directors that I've worked with have taken that on board and they've left me at least five seconds to do something with. It can really help the flow of a programme if music is allowed to work. It's all to do with planing music from the very beginning and not putting music on as a cosmetic afterwards."

SOUND TYPES

How does a musician decide upon a type of sound for a show if, for example, the Doctor walks into a life-threatening scene with a Dalek?

"Well, I actually had to do that in the last *Who* that I did, *Revelation of the Daleks.* That was at the time when we got the DX-7 synthesiser, which was a brand new generation of synthesiser, full of wonderful sounds. This is really getting down to the nitty gritty of writing music for films and television. You sit down first of all with your director, and your relationship with him is crucial to the whole operation. You don't just decide where the music is going to be, where its going to start and what it is going to do in an emotional sense. You also consider the actual sounds themselves. *Revelation*'s director, Graeme Harper was very good like that, he really gave me a lot of help in that way. He bullied me a lot, but he knew what he wanted and made me go for it. He made me look for things that I might not have automatically thought of. He was a good director from my point of view. He didn't know anything about music, but he knew exactly what he wanted the music to do. When I played some music, he knew that was something that he *didn't* want. The important thing is to find out what the director *does* want. Unfortunately, when you're talking about something as esoteric as electronic music it's always a case of 'I don't know what it is, but I'll know it when I hear it!'"

Roger has an obvious liking for Graeme Harper's style of direction.

"A lot of directors have their own little quirks and identity marks. Quite often I see something on the screen and I think 'That's exactly how Graeme would shoot it'. Sure enough when the end credits come up, there's Graeme's name. His style is very polished, very distinctive."

Roger's *Doctor Who* music has a style which is immediately distinguishable from his colleagues. I wondered if he could explain how his style of music came about.

"I'm agog to know what it is! I'm a great believer in melody. Having played in bands and jazz groups I have developed a love of writing melodies. If you pick up a *Doctor Who* record and listen to Nyssa's theme, you can hum along to it. I suppose that's the only way I can explain the way my music sounds."

The Caves of Androzani is generally considered one of the greatest *Doctor Who* stories ever. I asked Roger how he approached the score.

"*Caves* had a very heavy bass line with the music and the visuals reaching a crescendo as the Doctor died. Earlier there was a ten minute sequence where they were traipsing through those caves, and it was very difficult to maintain the impetus. I am very fond of *The Caves of Androzani* – again I was working with Graeme Harper. There was the regeneration scene at the end which has to be one of my favourite scenes ever in *Doctor Who.* The visuals, the stuff Dick Mills did, the way it was

Roger Limb at work. Photo © ARAB

Photo © BBC

Black Orchid **had a clever mix of actuality and incidental music. Photo © BBC**

written, with the contrast between the two characters, it was wonderful!"

Roger explained how it was decided where to insert music on *Doctor Who* and how the special sounds and the music sometimes clashed.

"Usually there were three of us sat around a table; the director, Dick Mills (special sounds) and myself. The phrase 'horse trading' comes to mind. Dick would say that he was going to do something and I would nod, and agree to bear it in mind. Sometimes we still had trouble. On *Revelation of the Daleks* there was a very big Dalek bust-up scene at the end. I was zapping my music in as hard as I could and Dick was zapping his sounds in – it was a tricky situation. The odd thing is, you don't necessarily make something more effective by throwing more and more sound in. Eventually you go too far and it ruins the whole effect. We always had to plan fairly carefully, and if you have a good sound mixer at the dub you can usually find a balance. Quite often a sound or music cue may be chucked out because they are getting in the way. So it's a continuous process of give and take."

How much communication should there be between the musician and the director?

"I like the director to have firm views, not necessarily a lot of musical knowledge, just firm views about where music is going to come in and the sort of effect that the music is going to have. I like a lot of input from a director. When I first started on *Who* I was working with John Black, who was somewhere inbetween. He did have some views, but allowed me a certain amount of flexibility. I thought *Traken* was a good story to start on. We had Nyssa being introduced and the Master returned to the programme. I didn't know that Tremas was Anthony Ainley because he is such a wonderful actor. As Tremas, which is an anagram of Master, he was the soul of gentleness and wisdom and it came as a great surprise to me when he became the Master at the end of the story. John Black was very good, although I did feel that I was on my own a little bit. The important thing was that my music was liked by the director and the producer.

"Ron Jones, my director on *Black Orchid, Time-Flight* and *Arc of Infinity,* would let me get on with it. I'd known Ron from years back, when we were both studio managers in radio, so we were good old friends. I did want a little more input from Ron and on a couple of occasions, when we got to the dub, John Nathan-Turner said 'Well I don't think you've got that quite right.' So we did have to go back and do some more music. That happens – sometimes music and visuals just do not work together. If part two wasn't quite right we would just sort it out when we did the dub for part three and just spend the first hour repairing part two. If the directors can tell me exactly what they want, then we can usually get it right.

"On *Black Orchid,* the music played at the party was played in as a live sound effect. When actors can hear the music it's called actuality music. When they can't, it's called incidental music. That was quite a difficult line to follow as I had a programme full of actuality music. I decided to rely quite heavily on the piano, because that would provide a link between the actuality music and the incidental music. I had to approach that story from a more conventional point of view, because of the lack of science fiction elements in the show. Overtly electronic music simply would not have worked."

SCAREY

Terminus was a downbeat, doom-laden story. How did Roger tread the delicate line between offering security to the audience, whilst encouraging the visuals?

"I remember making the director's assistant jump on one occasion as somebody appeared. I had this great bass drum sound which made the poor girl jump out of her chair! I had worked with Mary Ridge, the story's director, before, on a soap called *The Newcomers,* in Birmingham. She was quite positive on *Who* and I think we managed to get through the story with the music. There is always 'the house style'. Paddy Kingsland and Peter Howell had developed a new house style in 1980, when Dudley Simpson left the show. We always had that style to fall back on. Dudley was wonderful. I worked with him when I first came to the Workshop. I actually worked on *Doctor Who* with him, editing his tapes. He was a really consummate musician and composer, but his departure helped to keep *Doctor Who* fresh in the Eighties. The Doctor had changed, there was a different style, it was all very positive. The music was part of that.

"I am very happy to be able to say that I have worked on *Doctor Who.* Of it's type, it is probably the best show there is. When I worked on the show I threw everything into it. My favourites are probably *Traken, Black Orchid, The Caves of Androzani* and *Revelation of the Daleks.* There were some good bits in *Terminus,* some good bits in *Arc of Infinity* and some nice pieces of music in *Four to Doomsday.* I don't think that I could tie myself down to any one story as my favourite."

I asked Roger if he thought that his music would stand the test of time. Mozart probably never dreamed that his music would be played hundreds of years later. Opera was the popularist entertainment of its time, as TV is today. Is it not conceivable that today's incidental music may similarly be heralded as classical music in the centuries to come?

"Bach is actually more like our analogy. He was a staff composer and had to turn out a new mass or set of cantatas for church every week. Well, we are both jobbing composers, but he *will* stand the test of time whereas I don't think that I will. I always say that the music that I write for television is ephemeral. It's not the sort of stuff which will be played in concert halls in two hundred years time. Mind you, you never can tell who or what will stand the test of time. It's a bit like *Doctor Who* itself. How many people who were involved in setting up the programme in 1963, would have imagined that it would still be enormously popular thirty years later? Certainly *Doctor Who* will stand the test of time, I'm sure of that."

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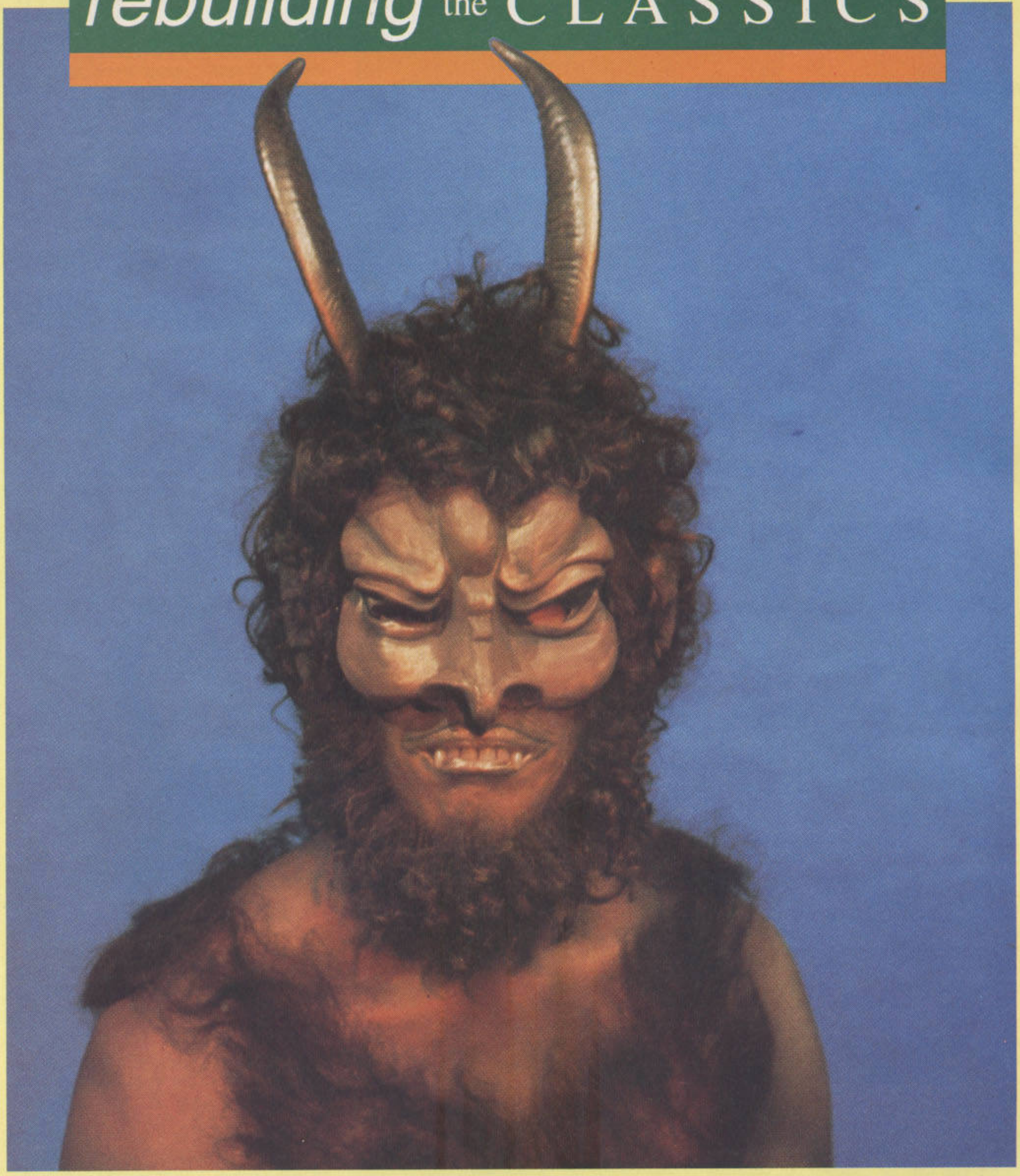

Photo © BBC

With the newly restored *The Dæmons* being released onto BBC Home Video next month, the public will get another chance to see this popular story. But how was the re-colourisation achieved, and why was a full restoration impossible? BBC senior telecine engineer Steve Roberts, who worked on the project all the way through, explains the complicated procedure used.

At the beginning of 1992, four out of five episodes of the 1971 *Doctor Who* story *The Dæmons* existed in two basic forms: as 16mm black & white broadcast quality film recordings, and as non-broadcast quality colour tapes, recorded on U-matic video cassettes in the US 525-line NTSC format. Only Episode Four existed as a UK standard 625-line PAL colour transmission tape. The black & white film recordings had been made in the early Seventies by BBC Enterprises, for sale to foreign TV stations that had yet to make the move to colour transmission. 16mm film recordings had distinct advantages over videotape: they were cheap to produce, durable and could be used irrespective of the transmission standard used in any particular country (625 lines on a screen in the UK or 525 lines in America for instance). They were also very high quality – contrary to popular opinion, they were not made by pointing a film camera at a TV monitor! The BBC's film recorders were extremely sophisticated machines, easily capable of recording the full detail of a television signal. Luckily, BBC Enterprises had retained the original film recording negatives, which eventually made their way to the BBC Archive when it was discovered that the colour videotapes had been destroyed.

The American U-matic tapes only existed due to the efforts of British *Doctor Who* fan, Ian Levine. Back in 1978, Levine heard that KCET TV in Los Angeles was about to show *The Dæmons* as a two-hour compilation. He arranged for an American friend to hire one of the then brand-new Betamax system video recorders and record the story. This was done, although some way through the recording there was a gap of about twenty seconds because the tapes had to changed over. The Betamax tapes were brought over to England and were copied onto 525-line U-matic cassettes, retained by Levine ever since.

At this point, Levine suspected that the BBC had wiped most of their colour tapes of the story, but assumed that Time-Life, the American distributors, still retained theirs. He was horrified when he later learnt that Time-Life had also junked their masters. He visited KCET TV in the hope that they still had their tapes, but unfortunately they had been destroyed just weeks previously. This meant that the Betamax and U-matic cassettes were the only colour copies known to exist.

The clarity of colour in the location work is one of the outstanding achievements of the recolourisation. Image © BBC

HOPES

For many years there has been speculation as to whether it was possible to produce a transmittable colour version of *The Dæmons* by overlaying the colour from the U-matic tapes over the high resolution monochrome picture on the film recording. Basically, it has been possible for some years – indeed the results of an experimental restoration of Episode One of *Terror of the Autons* produced five years ago are still held by BBC Enterprises. However, it is only fairly recently that broadcast equipment has developed to the stage where it could produce *high* quality results both easily and cheaply. Also, the renewed public interest in the *Doctor Who* repeat broadcasts, as well as the BBC Videos, made 1992 the ideal time to approach 'the powers that be' at the BBC with the idea of a properly funded restoration attempt.

This approach was made by BBC graphic designer Ralph Montagu, and broadcast equipment designer James Russell, both long time fans of the series. They took their idea to John Whiston, the producer of *The Late Show*, who was responsible for the *Resistance Is Useless* documentary and the repeat seasons. He agreed to fund the test restoration of Episode One of *The Dæmons*. Within a week Montagu and Russell presented Whiston with a result – not perfect, but more than good enough to demonstrate the potential of their technique. The money to allow a serious restoration of the entire story was quickly forthcoming, this time co-funded by *The Late Show* and the BBC Archive.

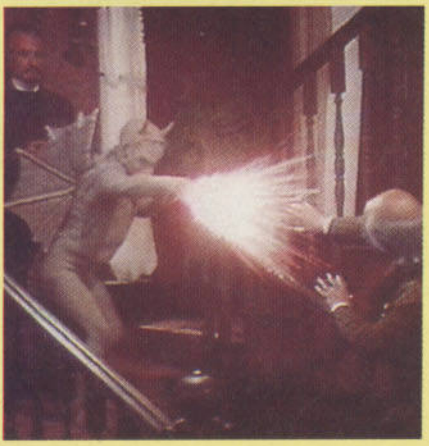

Image © BBC

Image © BBC

My own involvment in the restoration began at this point. Ralph Montagu called in to see me at the BBC's Television Centre where I work, as he had been told by Adam Lee of the BBC Archive that I was engaged in experiments towards the same ends, although at a much less advanced stage. After showing me the very impressive test results, we began discussing the improvements that could be made, and it soon became clear that the project would benefit from a pooling of our resources.

TECHNIQUES

To understand the techniques used in the restoration, it is important to understand a little about the television system. A colour TV picture is really a trick; it consists of a highly detailed black & white image, known as the luminance image, over which is laid a much less detailed colour image. Because the brain responds much more strongly to luminance changes than to colour changes, the detailed luminance image fools you into believing that you are looking at a highly detailed colour picture.

TV signals have traditionally been recorded, processed and edited as composite signals, in which the luminance and colour signals are combined into a single electronic signal. However, the modern trend in video post-production is towards a component way of working, in which the luminance and colour signals are kept separate, and can thus be processed separately as well. It was the existence of GE3, a component Graphics Edit suite at the BBC's White City site, ►

Image © BBC

that was to simplify what would otherwise have been a nearly impossible job. If it was just a matter of taking the luminance signal from a videotape of the film recording and adding to it a colour signal from the U-matic tape to form a complete colour picture, we would have probably managed the job in a couple of hours. In the event, it took nearer fifty. . .

The first, and probably most important, problem was that frame-for-frame the images from the two sources were both a different size, and a different shape. The result of combining the two images would be a picture in which the colour did not appear in the correct place. The image on the film recording was distorted, due to both inherent non-linearities of the process, and misalignments of the film recording machinery. Viewed in isolation, no problem is apparent, but when compared with the U-matic sourced image, it becomes clear that the black & white picture contains subtle twists, tilts and stretches over the entire image. The edges of the picture are also cropped by about three percent, making the image appear to be slightly zoomed-in when compared with the U-matic. To compound the problem, each episode's film recordings had been made on different days, and on different machines, meaning that each was uniquely distorted!

The solution to this problem was to make use of one of the clever little units that *Top of the Pops* use to twist the picture and fly it around the screen. GE3 came fully equipped with one of these; a Questech Charisma video effects processor. It was to prove almost ideal for the job. It would have been nice if we could have used Charisma to un-distort the film recording, but unfortunately, due to the image cropping mentioned earlier, this would have resulted in a finished colour picture with a black border around its edges. It was therefore necessary to distort the colour signal from the U-matic source to match the distortions on the film recording. This alignment was carried out under James Russell's critical eye, and would take anywhere between one and two hours per episode. In order to match the distortions accurately, the luminance part of the U-matic recording was compared against the luminance from the film recording. Once both were identical, the luminance from the colour recording was switched off and the colour switched back on – a simple sideways shift was then all that was usually required to place the colour into the correct position. This was the most crucial alignment, as any error would result in a visible coloured fringe around objects.

Episode Four of *The Dæmons* still existed in its proper 625-line version, so excerpts rom that were inserted into the cliffhanger of Episode Three and the reprise of Episode Five Photo © BBC

Work is almost completed on a restored version of *Doctor Who and the Silurians* Photo © BBC

Once the Charisma was aligned, we could actually begin work. Two component video recorders played together in sync into the system – one machine contained a tape of the film recording and the other contained a standards converted copy (ie the US NTSC copy had been changed to a UK PAL version) of Levine's colour U-matic tape. The combined colour signal was recorded on a third recorder.

Recording would continue until one player went out of sync with the other. This was due to edits which had been made to the story as transmitted in America. Usually, these were very short cuts at the end of scenes, and we never really found out the reason for them. It is unlikely that they were trims for timing purposes as they were so short – one theory is that they were to remove bad edits on the original BBC tapes. Whatever the reason, they were a nuisance, for whenever one occurred, the colour would go wildly out of sync and we were forced to stop and consider our options.

DECISIONS

It was decided right from the beginning that as we were undertaking a restoration, we would only drop programme content as a *last* resort. Luckily, as many of the trims were of short duration, and at the beginning or end of scenes with very little movement in them, one option we had was to freeze the nearest available frame of colour whilst the black & white continued running. This technique saved our proverbial bacon quite a few times – an example of this can be seen on the final shot of Bok in Episode Three.

However, there were some occasions where this was impossible; either there was too much movement in the frame, or the colour was entirely missing from a scene. This situation commonly occurred around episode junctions, due to the way the compilation had been edited. Nevertheless, we still had two powerful tools at our disposal.

The first was to use the vision mixer to provide colour washes, and false-colour highlights. We used this technique in Episode Five, in a scene where Azal is clutching his head and screaming. Luckily, the action takes place in a fairly dark cave, which made the job a little easier. The vision mixer was used to provide a dark brown/yellow wash over the entire picture, then medium brightness areas of Azal were picked out in red. As a finishing touch, the high-brightness parts of the picture (his horns) were given a slight blue tint. Similarly, the final shot of Bok in Episode Two is simply the black & white image with a slight orange wash over it.

Our other major tool was the Quantel Paintbox. As a last resort, black & white sequences could be pulled into Paintbox, individually hand painted frame-by-frame, then sent back out to the recorder. As you can imagine, this was a very time consuming job! To be honest, we didn't use Paintbox very much during the restoration of *The Dæmons* – it was mostly used to replace missing sections of colour in individual frames, caused by oxide dropout on the U-matic tapes. It *was* used extensively during the restoration of *Doctor Who and the Silurians* a few weeks later, however, particularly around the junction of Episodes 3 and 4, some scenes of which were missing entirely from the colour tapes.

When we began the restoration of *The Dæmons*, we decided to leave Episode Three until last. It was this episode which had twenty seconds missing from it due to the Betamax tapes being changed over halfway through the recording, and we assumed that this would be a massive headache for us. In the event, it caused very few problems! It transpired that Ian Levine's friend in the States was not the only person recording the 1978 transmission after all – another recording had been made on VHS, and contained the missing sequence. A copy was kindly loaned to us by Keith Hunter, and although the quality of the recording was lower, it was good enough to bridge the gap.

There was one other major loss of colour near the end of Episode Three. The colour tape off-locked, causing a wide band of missing colour to run up and down the screen over a period of about two seconds. Thinking that we would be able to use Keith Hunter's VHS, we looked at that, only to find that his tape was even worse, losing colour completely. Both tapes had obviously been recording the same transmission, which must have suffered from a technical fault at this point.

We went back to our original colour tape and played the damaged section into a solid-state video recorder – like a videotape recorder, but using computer memory instead of tape. One of the main advantages offered by an SSVR is the ability to re-record pictures many times without any visible degradation. As the scene was fairly static we were able to lift an undamaged strip of colour from four frames earlier, and use it to replace our missing strip. This was done for each of over forty frames, and took the best part of two hours to complete. The result was thought to be well worth the effort. If you recorded the episode, examine the scene closely, it is possible to observe disturbance in Roger Delgado's cloak.

Some shots from the end of Episode Three and the beginning of Episode Five appear in Episode Four, and as this episode existed in perfect quality we took the required shots from there.

TITLE SEQUENCE

New beginning and end title sequences were required for the story, as the compilation obviously only had the Episode One beginning and the Episode Five end titles. Luckily, the BBC Archive still retains the original clean background films. Both sequences underwent colour correction during the telecine transfer, as it was felt that we should attempt to produce colours consistent with those on the surviving transmission tape for Episode Four. However, in the opening titles of Episode Four, Pertwee's face looks distinctly golden, so we took the opportunity to colour-correct his face to produce a more natural flesh tone.

To produce the captions, we simply used the ones on the film recording, electronically coloured them yellow, and keyed them into the clean backgrounds. The closing credits for Episode Five are slightly different to the other episodes, being a straight combination of the film recording and colour signal. As the two stayed in sync after the last scene of the episode, it seemed pointless to go to all the trouble of keying credits into clean backgrounds as we had done for the other episodes.

A different technique was used for *Doctor Who and the Silurians* when we later came to restore that story. We tried to key the captions in from the film recording, but were troubled by fuzzy edges on the letters. Instead, Ralph Montagu produced credits on paper from his word processor, using the same font as the originals. Each caption was then placed under a rostrum camera, grabbed into Paintbox, and resized to match the original. A credit roll tape was then made up from these images, with each credit being on screen for exactly the same amount of time (to the frame!) as in the original sequence. This tape was then used as a key over the clean backgrounds. The reason that we resorted to such a complicated method, when we could have made up sequences on a modern electronic character generator, is that the character generator looked too good! We felt it had lost some of the Seventies look of the originals. Ralph's method produced a more 'traditional' look to the credits.

Only a few moments of colour footage exists from the beginning of Episode Six of *The Mind of Evil*. If anyone knows of a complete colour copy, get in touch with DWM. The restoration team are very keen to recolourise that story. Photo © BBC

Director Christopher Barry was very pleased indeed with the recolourisation, although as he explained in DWM 195, red seemed to be the colour that posed the greatest challenge. Images © BBC

As far as programme sound is concerned, the great majority of it was taken from the film recording's separate magnetic soundtrack, as it was of slightly higher quality than on the U-matic tapes. The exception to this is part of the Doctor's slideshow in Episode Three, during which a portion of Pertwee's speech was missing from the film soundtrack. Fortunately, it was intact on the videotape so the sound was taken from that.

Beginning and end title music was lifted from the transmission tape for Episode Four and mixed in and out of the programme sound as required.

Once the four episodes had been restored to colour, the component video master cassettes, and the two-inch tape of Episode Four, were taken over to Television Centre to be copied onto transmission tapes. This process involved the addition of VT countdown clocks at the beginning of each episode, a certain amount of colour correction to make the pictures look more natural, and finally, transfer to D-3 composite digital transmission tapes.

There are a number of faults that can still be seen in the final version of the restored stories which, unfortunately, proved either impossible or unfeasibly difficult to remove. The first of these is a problem known as 'picture phasing', which can be seen on many film recordings, including most *Doctor Who*s. It manifests itself as double-imaging on programme sequences which originally came off film (the first five minutes of Episode One of *The Dæmons*, for example) causing motion judder. The reasons for the problem are rather complex, for instance whenever a telecined film sequence was recorded by a film recorder, there was a fifty percent chance that it would suffer from picture phasing problems. Once recorded there is absolutely no way the error can be removed. A variation of the picture phasing problem, this time due to the design of the film recorder, is responsible for some of the vision cuts on the studio material appearing as single frame mixes on the film recording. Episode Five suffers from some vertical instability of the picture, due to misalignment of the film recorder's claw box, the device which pulls the film down frame by frame prior to exposure. Again, this fault is recorded onto the film and is impossible to remove.

Another difficult problem is dirt and scratches on the film recording. Although brand-new prints for all of the restoration work were struck from the original negatives they still exhibit dirt problems. Most apparent is white 'sparkle' caused by damage on the negatives, and which therefore always appears in each new print. There is also an enormous amount of sparkle on original film sequences which was there when it was first transmitted, and would certainly not be acceptable in a modern-day programme. The BBC does possess a device for electronically removing sparkle from images, but it has to be used very sparingly as it tends to produce nasty side-effects on areas of fast movement. We used it only once during *The Dæmons*, during the final seconds before the credits roll in Episode One.

After finishing work on *The Dæmons*, the same team successfully applied for funding to enable similar restoration to be applied to three other stories, namely *Terror of the Autons*, *Doctor Who and the Silurians*, and *The Ambassadors of Death*. This time, the funding was provided from three sources – the BBC Archive, BBC Video, and BBC Enterprises Programme Sales. The first two of these stories have been completely restored, with *Terror of the Autons* receiving a great deal of praise for its outstanding picture quality. The third poses more of a problem, as the colour copy exhibits terrible patterning. One episode may be recoverable, but unfortunately the others may not.

However, if any reader (particularly in America) has a long forgotten off-air copy of *The Ambassadors of Death, The Mind of Evil, Planet of the Daleks* Episode Three or *Invasion of the Dinosaurs* Episode One, let us know via **Doctor Who Magazine**. It would be good news indeed if we could completely restore the Pertwee era of the show.

The success of *The Dæmons* has created its own bit of television history and the restoration team are looking at programmes other than *Doctor Who* to use the process on. Image © BBC

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Prelude

The Highest Science

The charges were blown at 0700 hours on the sixth day after the raid. The Board believed that whatever traps the attackers might have rigged inside the gene laboratory could not withstand a controlled detonation of plurtex. It was one of Project's newest toys and promised to blast through the reinforced megalanium of the doors without damaging the contents of the lab inside.

That was the idea, anyhow. The Board had acted with typical caution and withdrawn all salaried staff to shelters on the far side of the planet. A couple of dozen workers on attachment, cleaners mostly, were kitted out in protective gear and placed outside the lab. The plurtex went off on schedule and they moved in as instructed. For Cooper, an ex-con assigned to sanitary inspection duties on Checkley's World four years before, the blood was the worst part.

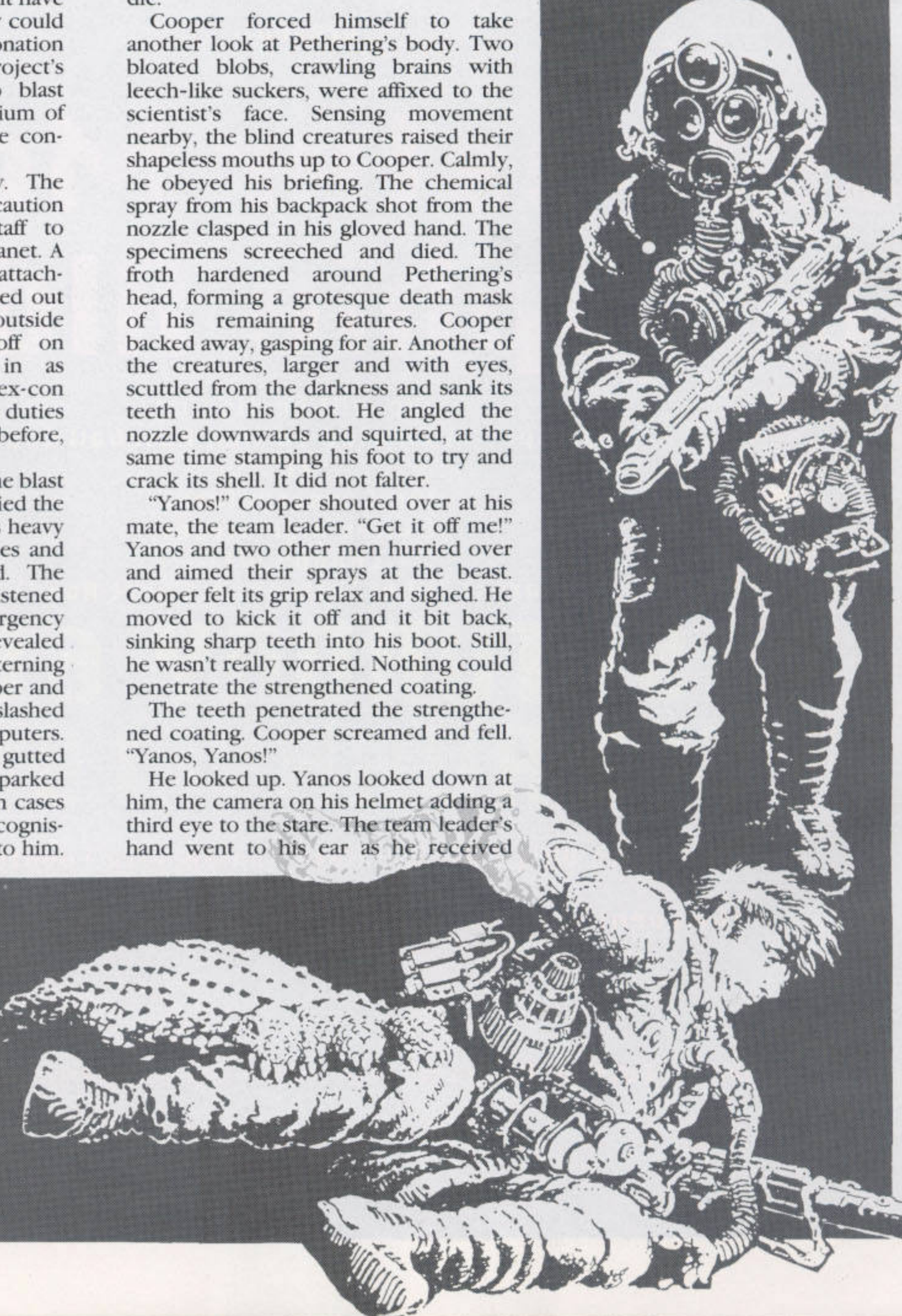
When the smoke and dust of the blast had settled, the team leader verified the air as clean. Cooper removed his heavy helmet and pulled off the goggles and respirator beneath. He blinked. The dripping walls of the cavern glistened red in the glow of the emergency lighting. The fluorescing strips revealed carnage. The bodies of the patterning crew, their faces familiar to Cooper and his mates from the canteen, lay slashed and hollow around their computers. The machines had been similarly gutted and their smashed screens sparked erratically. Over by the specimen cases was Dr Pethering, almost unrecognisable under what had been done to him. The jars and containers themselves had been shattered by a repeater rifle and their contents released to flounder and die.

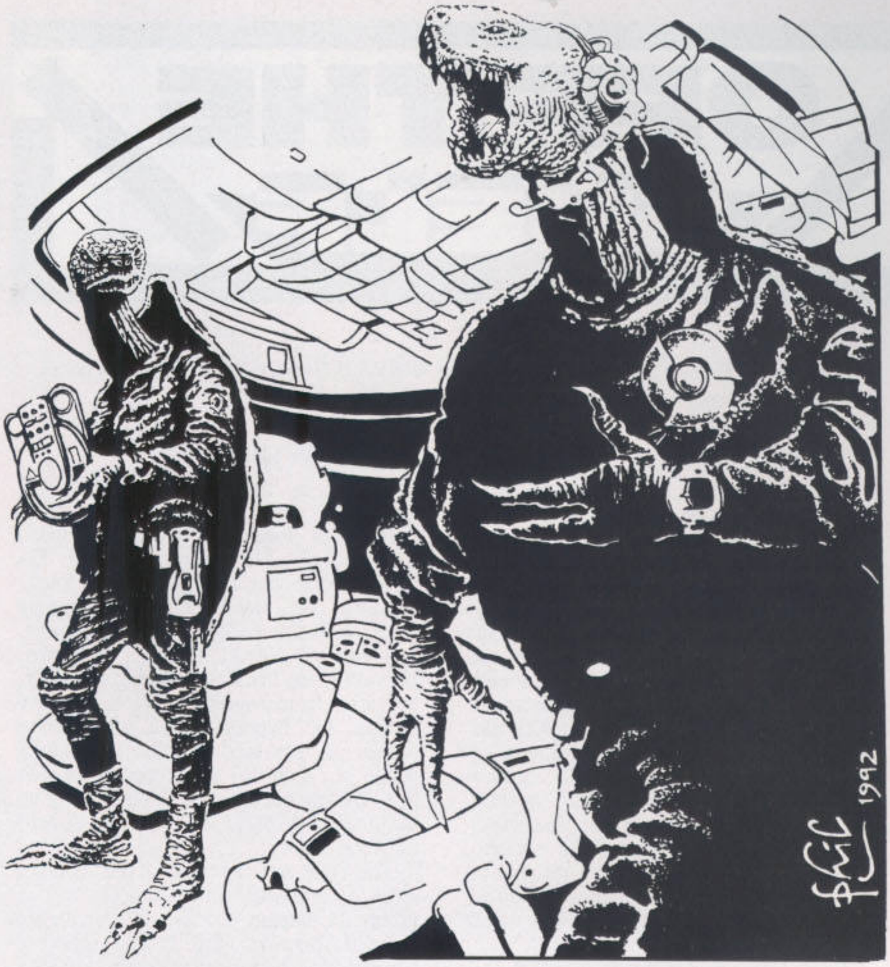
Cooper forced himself to take another look at Pethering's body. Two bloated blobs, crawling brains with leech-like suckers, were affixed to the scientist's face. Sensing movement nearby, the blind creatures raised their shapeless mouths up to Cooper. Calmly, he obeyed his briefing. The chemical spray from his backpack shot from the nozzle clasped in his gloved hand. The specimens screeched and died. The froth hardened around Pethering's head, forming a grotesque death mask of his remaining features. Cooper backed away, gasping for air. Another of the creatures, larger and with eyes, scuttled from the darkness and sank its teeth into his boot. He angled the nozzle downwards and squirted, at the same time stamping his foot to try and crack its shell. It did not falter.

"Yanos!" Cooper shouted over at his mate, the team leader. "Get it off me!" Yanos and two other men hurried over and aimed their sprays at the beast. Cooper felt its grip relax and sighed. He moved to kick it off and it bit back, sinking sharp teeth into his boot. Still, he wasn't really worried. Nothing could penetrate the strengthened coating.

The teeth penetrated the strengthened coating. Cooper screamed and fell. "Yanos, Yanos!"

He looked up. Yanos looked down at him, the camera on his helmet adding a third eye to the stare. The team leader's hand went to his ear as he received





instructions from the Board. He signalled the other men away from Cooper. They obeyed.

Yanos leaned over. "Sorry, friend," he told Cooper, "but the Board say that with Pethering dead, the computer files wiped and FXX Q84 taken, that thing is more important than you." He sighed. "Bad luck, old chum."

Cooper felt the creature devouring his leg. Yanos remained near, his head bowed to allow the camera a good view of the death. They'd been good mates, shared drinks together, but Cooper could understand Yanos' actions. If the positions had been reversed he'd have done the same. You didn't disobey orders from the Board on Checkley's World.

The Chelonian ship thundered on, starlight dancing on its irregular surfaces. At its heart, General Fakrid sifted through intelligence reports on their destination. The planet was an optimum breeding ground and telestronomy suggested that a variety of unclassified species grew there. As expedition leader it would fall to Fakrid to compile a dossier on them. He viewed the prospect with almost the same enthusiasm he normally reserved for the extermination of parasite infestation. And there would be plenty of that sport to enjoy on Vaagon as well.

There was a knock on the door. "Come," said Fakrid.

Jinkwa, his First Pilot, shuffled in. As always when they met, Fakrid glowed with pride in the young officer. "Sir, Environments have selected a landing site and await your approval."

The General indicated the map on the table before him. "Show me."

Jinkwa extended his front left foot and pointed out a flat area shaded yellow. "Here, a desert, sir. From this position we can sweep westwards towards the large sites of infestation," he tapped the far side of the map, "here."

"Well done, First Pilot," said Fakrid. "Return to Environments and give my full approval."

"Yes sir," Jinkwa nodded and went out.

General Fakrid sighed and licked his leathery lips. He punched up forward vision on the scanner before him. The planet Vaagon could just be seen, peeping into view among the stars, green and lovely. Cleansed of human parasites, it would make a perfect addition to the ever expanding Chelonian Empire.

The TARDIS span through the space/time vortex, the light on its rooftop flashing nonsensically. Extra-dimensional beings observed its passing without surprise. Off he goes again, they thought, to put more wrongs to rights.

In the control room, one panel of the central console blanked out for a second, the instrumentation replaced by flat white nothing. It returned suddenly. Neither of the TARDIS' passengers had noticed. They were sat cross legged on spread out sheets of newspaper, polishing furiously at their footwear. The Doctor had formed a line of identical correspondent shoes around the console and was busy scrubbing at yet another.

Suddenly Bernice threw the boots she was cleaning over her shoulders. "I'm bored."

The Doctor looked up. "Oh," he said guiltily. "Well, we could always play scrabble."

"Is there any point?" Bernice gritted her teeth. The last game had ended acrimoniously in a dispute over the authenticity of some of the Doctor's words. Dynatrope, indeed. "Let's do something wild, outrageous and daring."

The Doctor leapt up and began to fiddle at the co-ordinate input panel. "How about meeting the three-eyed toad people of Miradilus 4?"

"Well, I don't know, what are they like?"

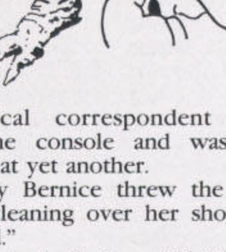
The Doctor grunted. "Much as the name suggests. Not very imaginative, Earth naturalists."

Bernice gathered her boots together and made for the inner door. "Call me when we get there."

The Doctor returned his attentions to the console. Irritatingly, the navigation was showing signs of dephasing. He thought he'd fixed that problem long ago. An alarm was sounding on the other side of the console. He whipped round and snorted. A readout read *Danger: Reverse Fortean Flux.* Absurd. It was elementary Time theory, there was no such thing as a reverse Fortean flux. It would be interesting to find one, though. . .

He kicked a sheet of newspaper absently. The headline read **SHREWSBURY SHOWERED BY SARDINES.**

Gareth Roberts



Doctor Who -
The New Adventures:
The Highest Science.
Written by
Gareth Roberts,
with a cover by
Peter Elson.
Published by
Virgin/*Doctor Who* Books on
18th February 1993
at £3.99

OFF THE SHELF

As we go into 1993, Gary Russell takes a look at the year's first offerings from BBC Video and Virgin Books.

After getting totally confused over Christmas as to whether the BBC were actually issuing *The Dæmons* on video or not, it now appears that the January release has turned out to be the Peter Davison story *Terminus*.

It often saddens me to realise that my top five worst *Doctor Who* stories all occur during the Eighties. Worse still, it disappoints me *further* that a Peter Davison adventure, normally high amongst my favourites is included in that listing and yes, it's *Terminus*. Four episodes of terminal bordom (pun intended) about a rather unlikely group of pirates meeting the Doctor and crew on board a space station full of even less-likely pirates. Throw in some diseased social outcasts (a bit of a tacky storyline in the first place) and a floppy-pawed, totally ridiculous monster and you have *Terminus*.

Poor Stephen Gallagher – after the wonderful *Warriors' Gate*, I'm sure we expected better of his script – and he probably expected far better of the production. Gallagher has gone on record quite a few times citing his dislike over his treatment during the making of *Terminus*. Indeed, the rewrites suffered upon it without his input are certainly a major reason for its failure, but nevertheless, perhaps he should have done more to ensure those rewrites were not necessary.

What starts out as an interesting rehash of Norse mythology soon becomes a cluttered mishmash of a story. It's only saved by a small handful of actors rising above the sheer dross they have to spout! The biggest congratulations have to go to Janet Fielding and Mark Strickson (only Turlough's second story, note) for managing to make the most of their dire scenes trapped under the gantries. Their sub-plot is a totally ludicrous and mismanaged aspect of *Terminus* and it also highlights an extreme deficiency in this era of the show. Without Tegan (and to some extent, Turlough although when the story was transmitted in 1983 his influence had yet to be felt) Davison's Doctor falls slightly flat. Although *Terminus* sees him linking up with Liza Goddard's Kari (she of the... um... interesting hairdo) to try and give him a foil, neither she nor departing other companion Nyssa can live up to Tegan's standards and the story suffers as a result. Indeed, the only really good character scenes in *Terminus* occur in Part One, with the TARDIS linking up with the Terminus-bound spaceship. Tegan's biting sarcasm makes these scenes rather fun.

GOOD POINTS

Of course, no story can be *all* bad – but *Terminus* comes almost as close as is possible. It does offer us some superb guest stars. The aforementioned Ms Goddard does her level best with a totally ridiculous part, and Andrew Burt manfully copes with the clichès as the stomping, aggressive Vanir leader, Valgard. However, top marks go to Martin Potter, who apart from a succulent voice, has very bizarre and hypnotic eyes which ooze screen charisma (and he is therefore a total waste in *Terminus*) and Peter Benson as Bor, the memory-lapsed Vanir, ODing on the drug hydromel, and suffering severe radiation burns.

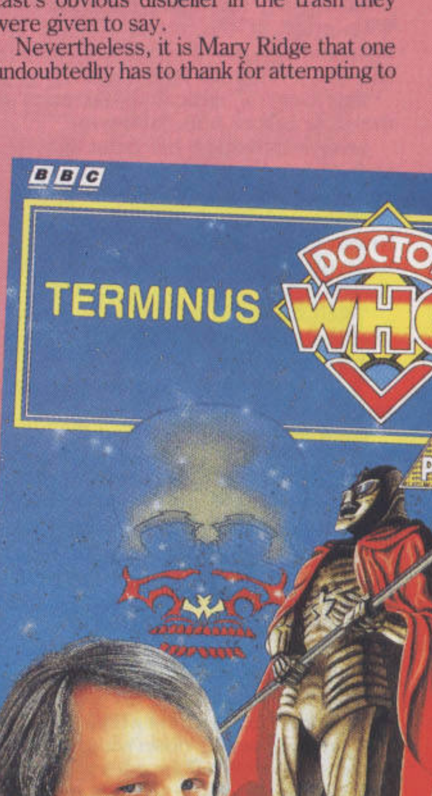
The Vanir are, like many of the separate ideas in *Terminus*, a fascinating concept. A group of Company drones, all of whom are brought together for totally different reasons to achieve amoral ends. Perhaps Gallagher envisaged them as great proud warriors, corrupted through lack of impetus (certainly his novelisation bears that out) but sadly, this does not come over too well on screen. Instead, they are merely a collection of two-dimensional thugs in noisy armour, lumbering around and failing to achieve any kind of awe-inspiration.

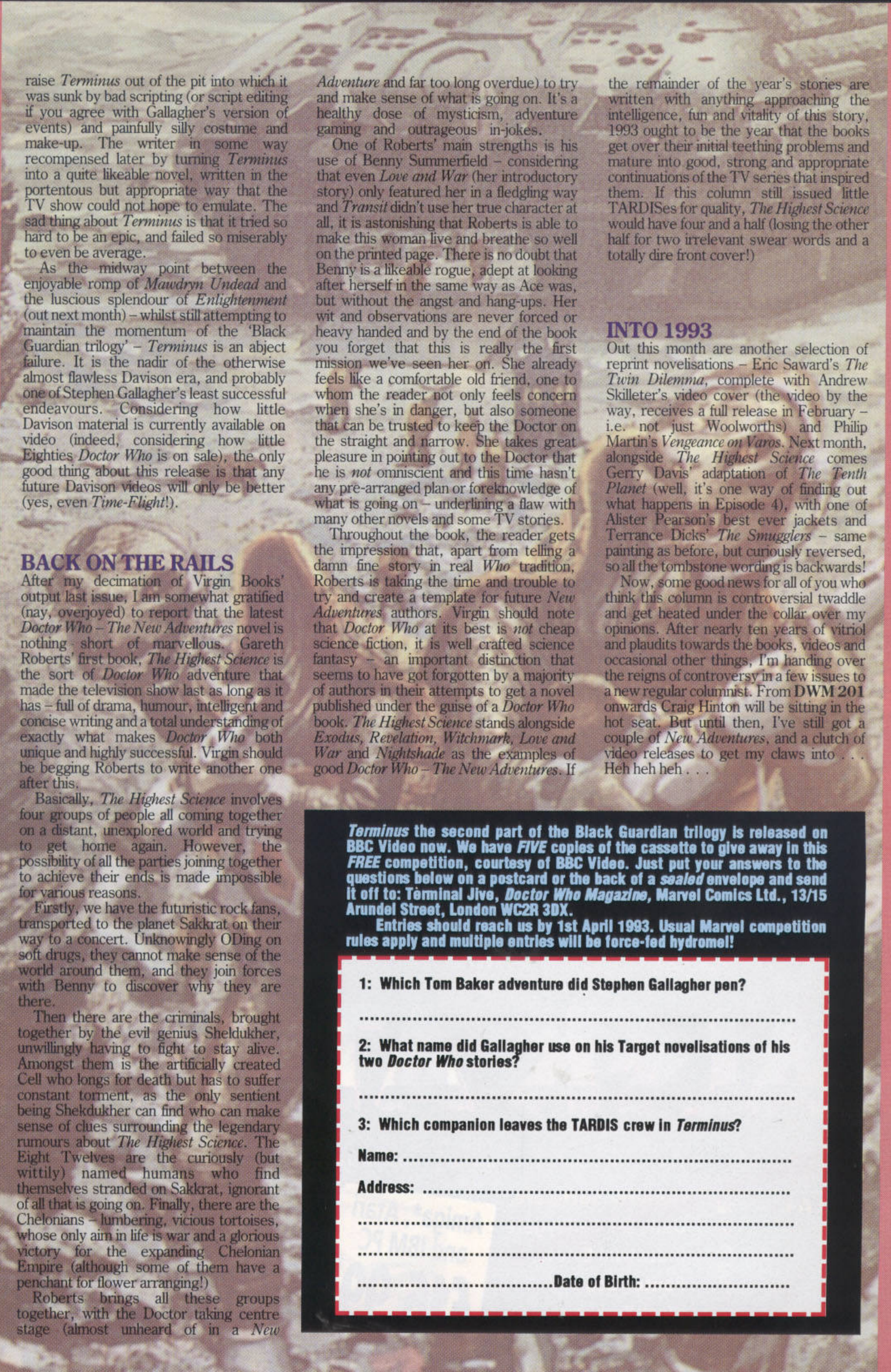
As I've already suggested, *Terminus* posseses quite a few aspects that make it an important story to the overall *Doctor Who* canon. Firstly, it sees the departure of Nyssa of Traken, amiably played by Sarah Sutton. Possibly the most wasted *Doctor Who* companion of all time, Sutton is a fine actress. Unfortunately her character was always coupled with the more dominant Tegan or the child-like Adric. Where Adric got vaporised, all Nyssa loses is her skirt in a thoroughly pointless piece of audience titillation that gained far more notoriety at the time than it justifies. Nyssa always was the thinker of the group, the rationale to balance Tegan's impetuousness, but here she finally gets centre stage. The opportunity is welcome but abused: instead of using her brains and instinct to work with the Doctor and remind everyone that she's an accomplished bio-chemist (hence her ability to save the Lazars), she's teamed with the wishy-washy Olvir (played by Dominic Guard) – a boy-pirate who Adric could have shown a few tricks to!

Then there is Turlough. Having just been introduced as the Black Guardian's pawn in *Mawdryn Undead* (which was issued last October and so explains *Terminus*' release, instead of the other fifteen or so more worthy Davison adventures), he spends the entire story doing absolutely nothing, except for a couple of grunts to the Guardian. Hardly the best way to justify the story's inclusion in Season Twenty's "something from the past in every story" tag. At the end of *Mawdryn* we're left wondering what this obvious traitor is doing to the Doctor, yet *Terminus* ignores this interesting plot development almost totally. Maybe *Terminus* should have been rewritten to omit both him and the Guardian and been placed earlier in the season.

The story's director, Mary Ridge, had not previously (or since) helmed a *Who* adventure – although she had some notoriety as the lady responsible for (or rather, lumbered with the task of) the bloodless eradication of *Blake's 7*. Ridge directs with a good flair and fun touch, despite the obvious staginess of Dick Coles' set designs (it would appear he was given very little indication as to what exactly the sets should look like). The dark atmosphere works well in most cases and obviously Ms Ridge is better at convincing lighting technicians that dark *means* dark and *not* lit like a shopping centre – the usual problem with Eighties *Who*. However, she still allowed some dreadful moments of performance. Nyssa's loathsome complaint in Part Two of "What is this horrendous place" lacks any kinds of conviction, and Olvir's petulant moan about being on a Lazar colony at the end of Part One (not a leper colony, of course, just something totally identical!) underlines the cast's obvious disbelief in the trash they were given to say.

Nevertheless, it is Mary Ridge that one undoubtedly has to thank for attempting to





raise *Terminus* out of the pit into which it was sunk by bad scripting (or script editing if you agree with Gallagher's version of events) and painfully silly costume and make-up. The writer in some way recompensed later by turning *Terminus* into a quite likeable novel, written in the portentous but appropriate way that the TV show could not hope to emulate. The sad thing about *Terminus* is that it tried so hard to be an epic, and failed so miserably to even be average.

As the midway point between the enjoyable romp of *Mawdryn Undead* and the luscious splendour of *Enlightenment* (out next month) – whilst still attempting to maintain the momentum of the 'Black Guardian trilogy' – *Terminus* is an abject failure. It is the nadir of the otherwise almost flawless Davison era, and probably one of Stephen Gallagher's least successful endeavours. Considering how little Davison material is currently available on video (indeed, considering how little Eighties *Doctor Who* is on sale), the only good thing about this release is that any future Davison videos will only be better (yes, even *Time-Flight*!).

BACK ON THE RAILS

After my decimation of Virgin Books' output last issue, I am somewhat gratified (nay, overjoyed) to report that the latest *Doctor Who – The New Adventures* novel is nothing short of marvellous. Gareth Roberts' first book, *The Highest Science* is the sort of *Doctor Who* adventure that made the television show last as long as it has – full of drama, humour, intelligent and concise writing and a total understanding of exactly what makes *Doctor Who* both unique and highly successful. Virgin should be begging Roberts to write another one after this.

Basically, *The Highest Science* involves four groups of people all coming together on a distant, unexplored world and trying to get home again. However, the possibility of all the parties joining together to achieve their ends is made impossible for various reasons.

Firstly, we have the futuristic rock fans, transported to the planet Sakkrat on their way to a concert. Unknowingly ODing on soft drugs, they cannot make sense of the world around them, and they join forces with Benny to discover why they are there.

Then there are the criminals, brought together by the evil genius Sheldukher, unwillingly having to fight to stay alive. Amongst them is the artificially created Cell who longs for death but has to suffer constant torment, as the only sentient being Shekdukher can find who can make sense of clues surrounding the legendary rumours about *The Highest Science*. The Eight Twelves are the curiously (but wittily) named humans who find themselves stranded on Sakkrat, ignorant of all that is going on. Finally, there are the Chelonians – lumbering, vicious tortoises, whose only aim in life is war and a glorious victory for the expanding Chelonian Empire (although some of them have a penchant for flower arranging!)

Roberts brings all these groups together, with the Doctor taking centre stage (almost unheard of in a *New Adventure* and far too long overdue) to try and make sense of what is going on. It's a healthy dose of mysticism, adventure gaming and outrageous in-jokes.

One of Roberts' main strengths is his use of Benny Summerfield – considering that even *Love and War* (her introductory story) only featured her in a fledgling way and *Transit* didn't use her true character at all, it is astonishing that Roberts is able to make this woman live and breathe so well on the printed page. There is no doubt that Benny is a likeable rogue, adept at looking after herself in the same way as Ace was, but without the angst and hang-ups. Her wit and observations are never forced or heavy handed and by the end of the book you forget that this is really the first mission we've seen her on. She already feels like a comfortable old friend, one to whom the reader not only feels concern when she's in danger, but also someone that can be trusted to keep the Doctor on the straight and narrow. She takes great pleasure in pointing out to the Doctor that he is *not* omniscient and this time hasn't any pre-arranged plan or foreknowledge of what is going on – underlining a flaw with many other novels and some TV stories.

Throughout the book, the reader gets the impression that, apart from telling a damn fine story in real *Who* tradition, Roberts is taking the time and trouble to try and create a template for future *New Adventures* authors. Virgin should note that *Doctor Who* at its best is *not* cheap science fiction, it is well crafted science fantasy – an important distinction that seems to have got forgotten by a majority of authors in their attempts to get a novel published under the guise of a *Doctor Who* book. *The Highest Science* stands alongside *Exodus, Revelation, Witchmark, Love and War* and *Nightshade* as the examples of good *Doctor Who – The New Adventures*. If the remainder of the year's stories are written with anything approaching the intelligence, fun and vitality of this story, 1993 ought to be the year that the books get over their initial teething problems and mature into good, strong and appropriate continuations of the TV series that inspired them. If this column still issued little TARDISes for quality, *The Highest Science* would have four and a half (losing the other half for two irrelevant swear words and a totally dire front cover!)

INTO 1993

Out this month are another selection of reprint novelisations – Eric Saward's *The Twin Dilemma*, complete with Andrew Skilleter's video cover (the video by the way, receives a full release in February – i.e. not just Woolworths) and Philip Martin's *Vengeance on Varos*. Next month, alongside *The Highest Science* comes Gerry Davis' adaptation of *The Tenth Planet* (well, it's one way of finding out what happens in Episode 4), with one of Alister Pearson's best ever jackets and Terrance Dicks' *The Smugglers* – same painting as before, but curiously reversed, so all the tombstone wording is backwards!

Now, some good news for all of you who think this column is controversial twaddle and get heated under the collar over my opinions. After nearly ten years of vitriol and plaudits towards the books, videos and occasional other things, I'm handing over the reigns of controversy in a few issues to a new regular columnist. From **DWM 201** onwards Craig Hinton will be sitting in the hot seat. But until then, I've still got a couple of *New Adventures*, and a clutch of video releases to get my claws into . . . Heh heh heh . . .

Terminus the second part of the Black Guardian trilogy is released on BBC Video now. We have _FIVE_ copies of the cassette to give away in this _FREE_ competition, courtesy of BBC Video. Just put your answers to the questions below on a postcard or the back of a _sealed_ envelope and send it off to: Terminal Jive, _Doctor Who Magazine_, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX.

Entries should reach us by 1st April 1993. Usual Marvel competition rules apply and multiple entries will be force-fed hydromel!

1: Which Tom Baker adventure did Stephen Gallagher pen?

....

2: What name did Gallagher use on his Target novelisations of his two _Doctor Who_ stories?

....

3: Which companion leaves the TARDIS crew in _Terminus_?

Name: ....

Address: ....

....

....

.................................**Date of Birth:** ....

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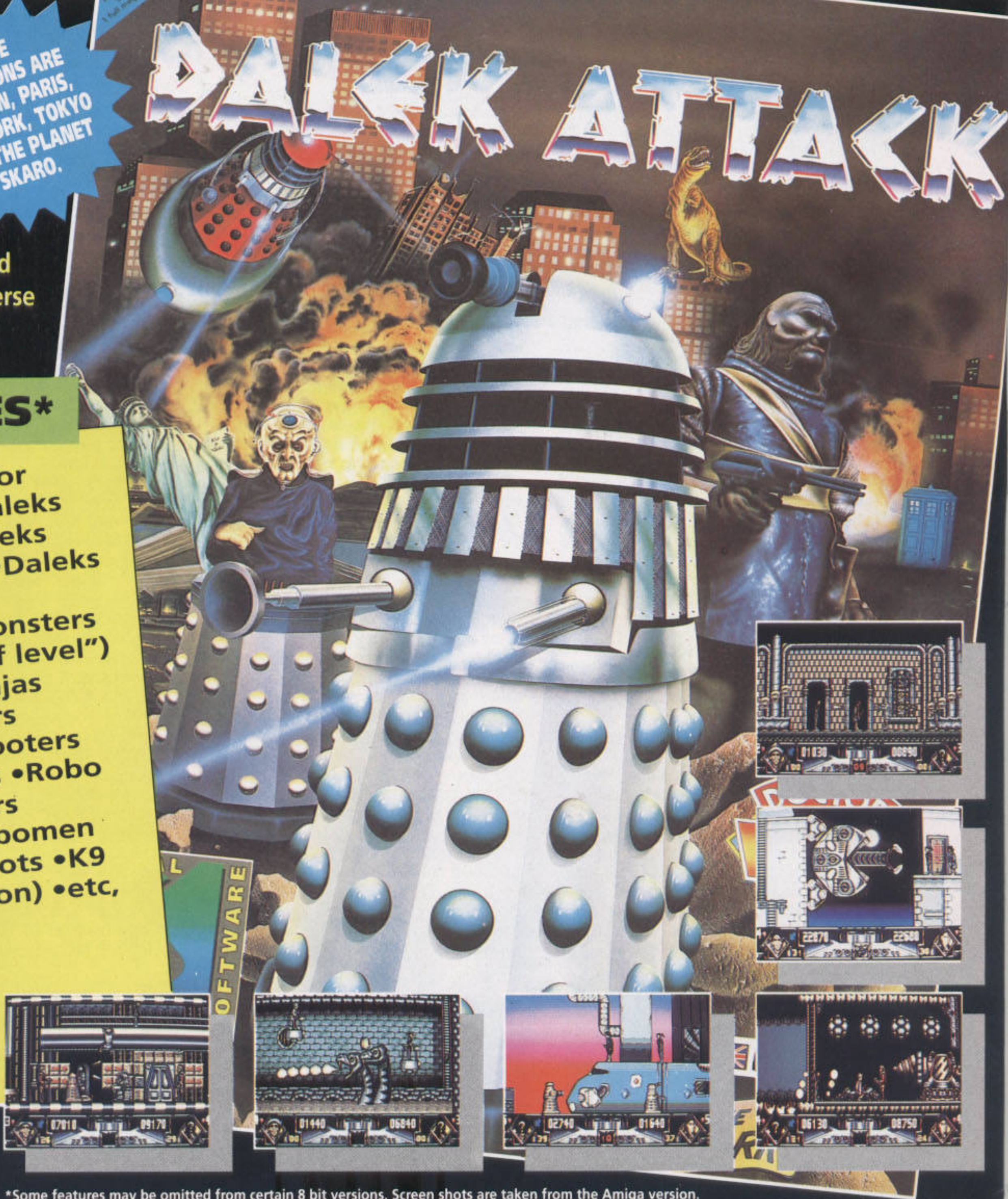
THE DALEKS.



FEATURES*

- Davros
- Emperor Dalek
- Super Daleks
- Elite Battle Daleks
- Flying Daleks
- Daleks
- The Timelords
- Dinosaurs
- Monsters
- Super ("end of level") Guardians
- Ninjas
- Armoured Cars
- Robodogs
- Looters
- Gang Leaders
- Robo Sumo Wrestlers
- Mutants
- Robomen
- Ogrons
- Robots
- K9 (The companion)
- etc, etc, etc.

1 OR 2 PLAYERS
THREE CHOICES OF DOCTOR
1. Sylvester 2. Tom 3. Patrick
TWO CHOICES OF ASSISTANT
1. Ace
(Or) 2. U.N.I.T. Soldier

*Some features may be omitted from certain 8 bit versions. Screen shots are taken from the Amiga version.

DALEK ATTACK

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* requires one full meg of memory

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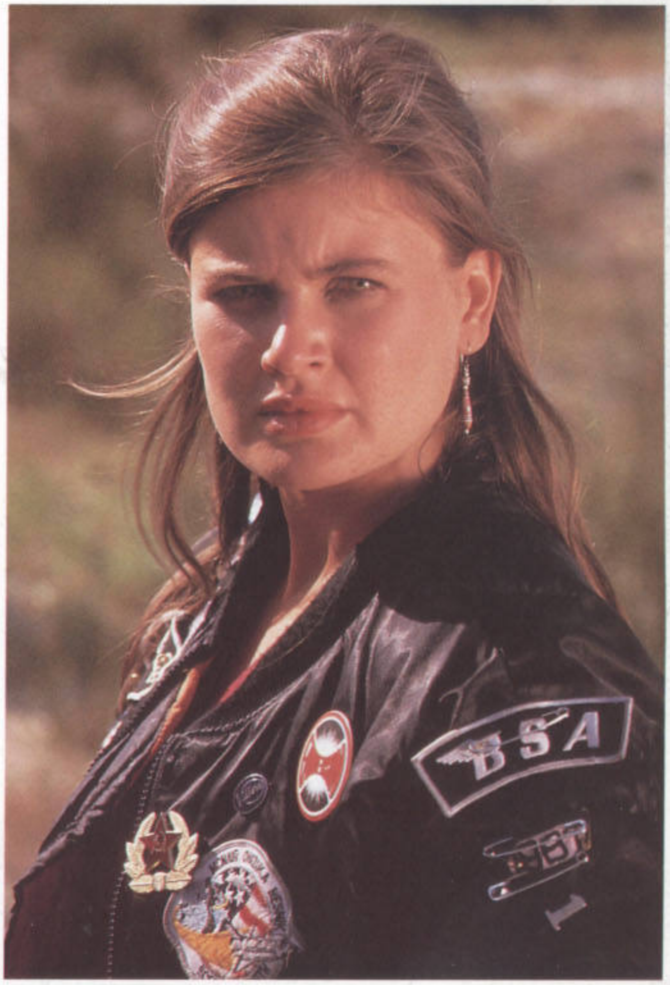
Access VISA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